



NOW THEN

KID ACNE | STEWART LEE | MR SCRUFF
A MAGAZINE FOR SHEFFIELD | ISSUE 73 | FREE



NOW THEN

IS A **FREE** , **INDEPENDENT MAGAZINE PUBLISHED IN SHEFFIELD AND MANCHESTER. IT IS ALL ABOUT SUPPORTING INDEPENDENCE IN ART** , **TRADE AND CITIZEN JOURNALISM** . **LOCAL PEOPLE ARE STRONGLY ENCOURAGED TO CONTRIBUTE AND EACH MAGAZINE INCLUDES ARTWORK FROM A DIFFERENT FEATURED ARTIST** .

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Background art by Michael Latimer

EDITORIAL

Six years on and we're still here. I know I do this every April, but I have to extend a huge thanks to everyone who has helped Now Then become what it is in any capacity. We're certainly not resting on our laurels, but milestones like this give us a chance to reflect on what we do, and we can't help but acknowledge that the Now Then family extends far further than our office walls.

Once again, to celebrate the occasion we have commissioned a pale ale from Abbeydale Brewery, quite simply called Now Then. Keep an eye out for it in April and May and read more in this month's Favourites section.

I'm really pleased with the words in this issue and it's a great pleasure to feature the art of Kid Acne again after so many years.

As ever, get in touch with me if you have an opinion or want to get involved with the magazine.

SAM

sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

It's about supporting the things that make a community what it is – creativity, cooperation, collaboration, conscience and consciousness.

Anyone can contribute to the magazine both online and off, remotely and in person, in support or in opposition - the discussion is what matters.

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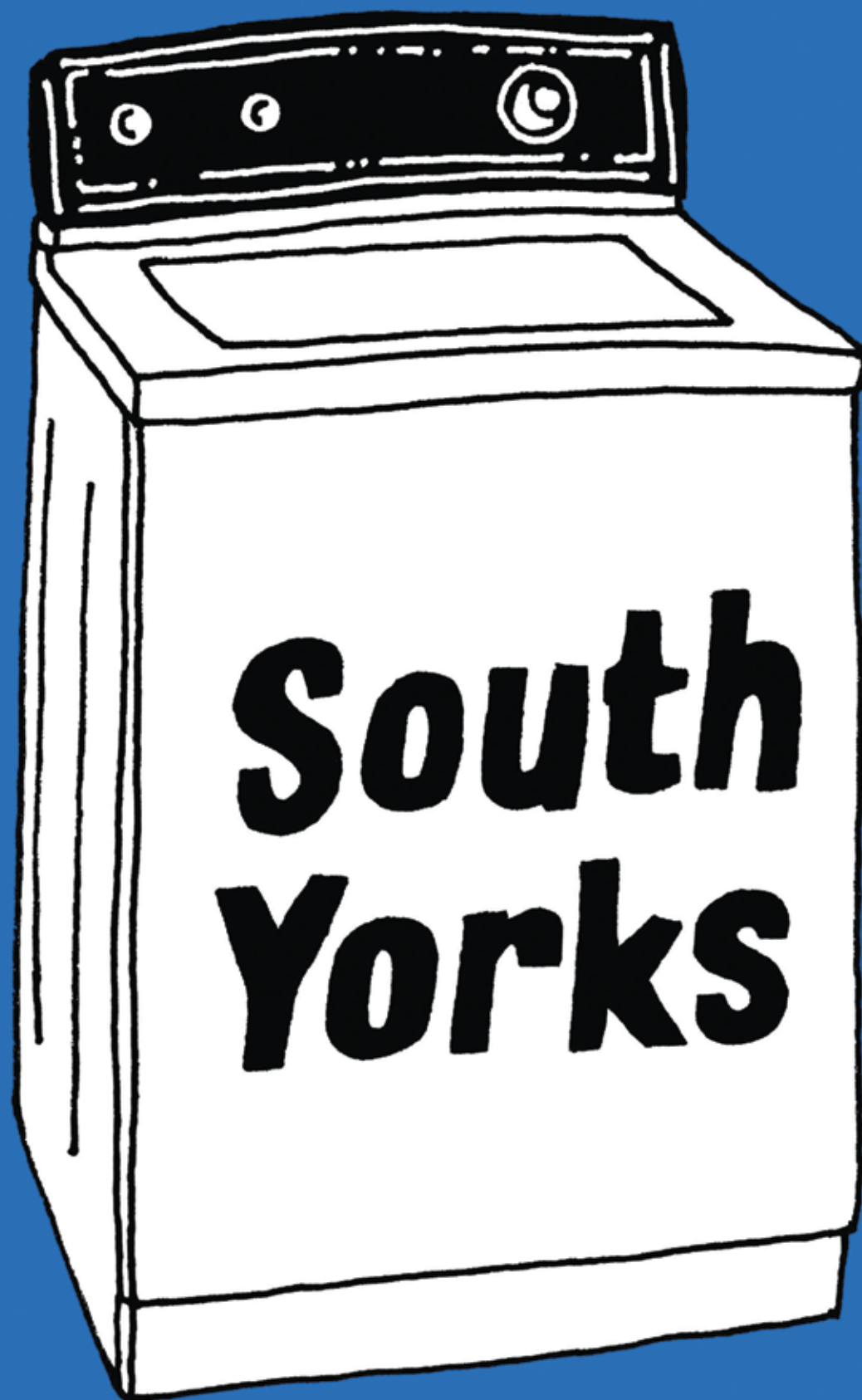
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LOCALCHECK

ENERGY EFFICIENCY IN THE CITY

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Is Sheffield really a green city? Apart from the trees, it's only pale green, with promises of eco-improvements to come. Let's face it, most of us live a far-from-green lifestyle, unless you live in the type of passivhaus planned for Little Kelham (see last month's issue of Now Then). Many modern houses are poor quality, and older ones built for coal fires can be draughty, freezing houses of horror. British homes are poor at energy efficiency, largely due to the penny-pinching construction industry and the scientific ignorance of politicians. Most leak valuable heat energy, are badly ventilated and expensive to keep warm.

Sheffield Climate Alliance's 2013 conference heard Professor Andrew Gouldson talking about how to shift Sheffield to a low-carbon city. He showed that 13% of our GDP is spent on energy bills. This is money escaping our region like heat up a chimney. An investment of £3.7bn in low-carbon energy efficiency measures could pay for itself in five years, cutting energy costs and creating permanent jobs. If there was an investment like that from, say,

social media savvy collaborators in raising awareness and making change happen and wants to see a project helping the city's students assess their energy usage.

So it seems it's up to us. No one's going to join the dots for us. There is no master-plan. There's hardly even co-ordination at city level. Search the Council's website and you'll read that they're committed to reducing fuel poverty and cutting CO2 emissions. In fact there is a lot of good advice there, but I couldn't spot a link to South Yorkshire Energy Centre, a brilliant demonstration home in Heeley which offers real-world examples and advice on renewable energy, sustainable materials and building techniques. Just what you need.

You need to know what's going on during April and May. A group of activists called Green Homes Sheffield are running ten open days in people's homes to show what can be done. These are real people with real experience of looking into the science and retro-fitting their properties for energy efficiency. It's one chance

“CARING ABOUT YOUR HOME ISN'T FEATHERING YOUR OWN NEST AT THE EXPENSE OF OTHERS”

Microsoft, he said, economic leaders would fall over themselves to win it. But there isn't. It won't happen.

How about an expert to inspect your particular home and tell you how to make improvements? For this, you could try the Government's Green Deal. This gives homeowners and tenants an assessment of their property, with recommendations for improvement, then a second assessment on their behaviour. It's not as scary as it sounds, just checking things like how you dry clothes and use thermostats. They check your fuel bills to calculate possible savings. If these are equal to or greater than the cost of installing energy-saving technology, then loans are available, with repayments added to your energy bills.

People on certain benefits or in difficult-to-treat properties may get free upgrades. For the rest, the Green Deal may not be such a good deal, but it's the best you're going to get from our coalition of the unwilling. David Garlovsky of Inno-Therm, a Sheffield activist for energy sustainability and efficiency, says that legislation could force equipment manufacturers to do far more, but instead everything is left to the consumer. He welcomes

to ask questions about how to do it yourself. The hope must be that a domino effect ripples through the city, people pick up the idea and go for higher standards. Look out for details on alt-sheff.org or greenhomessheffield.net.

Caring about your home isn't feathering your own nest at the expense of others. It's helping to preserve resources. People working hard to promote this are fully aware of the bigger picture and usually also support campaigns like Sheffield Climate Alliance. Think of it like spring cleaning. It's not easy, but it's not rocket science. The point is no one's going to sort out your pad for you. It's DIY time. Step out of your comfort zone. Here's your chance to learn, improve, save money and cut your carbon footprint.

Alt Sheff

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sheffieldclimatealliance.net | alt-sheff.org



LOCAL TRADE

A MANIFESTO FOR SHEFFIELD'S INDEPENDENT TRADERS

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Now Then supports local, independent businesses. There are good value-based reasons for this position. In a world that is ever more commodified, independent traders offer a more human scale of transaction, where a personalised service is the outcome of a conversation between people, not the result of a search engine algorithm.

Supporting local traders also makes sound economic sense. Friends of the Earth have calculated that in the food sector, for every £1 spent with a local business at least 50p remains in the local economy. For supermarkets that figure can be as low as 5p. The exact figures vary in other sectors but the principle remains - buying from Record Collector contributes significantly more to Sheffield's economy than buying from Amazon.

Sheffield has a dynamic independent sector, ranging from one person start-ups to significant businesses which have scaled up over time but which remain rooted in and proud of their Sheffield heritage. There is a lot of good news, but trading conditions are tough, not to say brutal, in some sectors.

On behalf of Now Then, I have been talking to Sheffield's independent traders in the food, drink, entertainment, retail and printing sectors. The breadth of Sheffield's independent sector encompasses a wide range of views, but some key themes have emerged. This article focuses on issues for independents in the city centre and independent restaurants. Subsequent articles will look at issues for independents in other sectors across the city, and some of the positive developments and collaborations already taking place. Over the coming months the aim is to develop a 'manifesto' listing some key developments which could really make a difference for Sheffield's independent traders.

For many independent retail or restaurant businesses in the city centre, the fiasco of the Sevenstone development has been a major issue. Whilst few (if any) independents were likely to have been located within the new retail quarter, the increased footfall would have improved trading conditions for the city's 'independent quarter' around Division Street. In reality, the poor quality retail offer in the city centre has resulted in the city not only failing to attract people from the wider region, but also an increasing exodus of Sheffield shoppers to the more vibrant city centres of Leeds and Manchester.

The developments around Division Street over the last few years highlight some of the issues that need to be addressed. There are still many interesting independent shops in the area, but their numbers are falling. In their place, national coffee chains, supermarkets and, most recently, a betting shop have opened.

Sheffield Council is hoping that the New Retail Quarter will open in 2019. If the Council relies on this alone to revitalise the city centre - assuming it actually happens - there may not be an independent quarter left by 2019 to complement the new development. The alternative is to recognise that nurturing a vibrant independent sector is a far more immediate and achievable means of developing Sheffield as an attractive, distinctive retail destination.

The Council doesn't have much money but a lot can be achieved by a clear vision and joined-up thinking as follows: a planning policy that prioritises independent outlets in key areas of the city with the aim of supporting and promoting distinctive independent quarters, not just around Division Street but in other areas; lower parking costs; more security to ensure a safe late night shopping experience; and a positive approach to supporting regular events which will attract potential customers into these areas.

For Sheffield's independent restaurants, one of the biggest challenges has been the rise of a cheap eating and voucher culture. Independents, using locally sourced ingredients and cooking to order, cannot compete on price against national chains offering large discounts. But while price is a key factor, being a David does have advantages when battling Goliaths, as Malcolm Gladwell has recently argued in his book, *David and Goliath: Underdogs, Misfits and the Art of Battling Giants*. There are enough success stories across Sheffield to show that it is possible for independents to compete by being flexible, responding quickly to changing demands, and developing a distinctive offer. Whilst chains generate repeat business through vouchers, independents are able to build relationships with customers which generate a real, personal loyalty. Favourite independent cafes and restaurants are 'ours' in a way that just doesn't apply to national coffee and pizza chains.

Next time - issues for city-wide independents, collaboration between independents and procurement policies. In the meantime, if you have any thoughts, ideas or comments, please get in touch.

David Edwards

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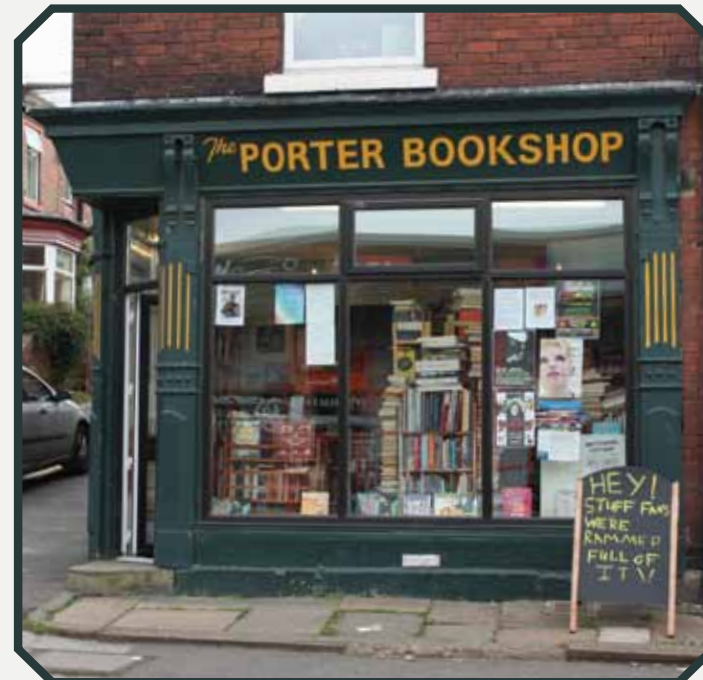
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BREAD

ARTISTRY VS SURVIVAL

.....

“I have a real problem with foodie culture,” Harry said to me. “I see people who are just scraping by, and it really offends me that good food is associated with celebrity chefs, posh bread, coffee table books and designer kitchens, not with survival.”

Harry volunteers with refugees. They exist on the margins, behind doors that look normal to the naked eye, but are actually portals into a parallel city, where there is no work, no opportunity, no going out. No life to speak of. They’re waiting, and they wait for years. But it was his passing comment about posh bread that stuck a blunt, buttery knife into my heart. I’ve often called myself a bread snob. I’ve been to parties where the conversation is straight out of an old Two Ronnies sketch. “Dwahling, I simply couldn’t survive without proper bread!” “Oh, I know, my wife’s focaccia is to die for!” Suddenly I wondered, how could I be so callous as to claim that bread had to be interesting, rather than just sustaining?

middle-class picnics and champagne socialism into their mighty confluence - the farmer’s market. But the idea of good bread as a luxury and plastic bread as a dietary staple is pretty daft when you think about it. Real bread is much more nourishing, and for that reason alone we need to make it available to everyone.

Making real bread is easy in principle and infinitely variable in results. Everyone’s experience of making it is different and when you meet a fellow breadmaker it becomes a talking point as essential as the weather or the telly. Plastic bread is impossible to make unless you happen to be a big factory, and so it’s very hard to talk about. What real bread does that plastic bread doesn’t is this: it shapes our world, our lives, our rhythms, our relationships. Sheffield may not have a real bakery on every street, but I’m sure I’m not alone in carrying a mental map of where the decent bread is to be had, whether it’s a reassuringly expensive fougasse from Seven Hills on Sharrow Vale Road or a huge, wonderful and

Photo by Rudy Bustamante



A week later, ten people are arranged behind trestle tables, learning to make bread. We’re at the Victoria Community Centre on Stafford Road, between Park Hill and Norfolk Park, where Kim Swan, an irrepressible evangelist for real bread, is our guide. A baker, Kim says, is always trying to make the perfect loaf, but dreads actually attaining their goal for fear of never being able to repeat it. The more you think about bread, the more amazing it is. Basically it’s a mixture of flour and water, only distinguished from wallpaper paste by an artful combination of time and heat. All the rest - the flavours, the shapes, the styles of kneading - are personal preferences and superstitions, but there is something ancient and alchemistic about transforming a sticky mess into a glorious life force with which your family can survive, commune, trade and celebrate.

‘Plastic bread’ is a result of trying to shorten preparation time and massively extend shelf life, and machine processing of flour has also been blamed for the seemingly unstoppable growth of gluten intolerance (coming soon to an intestine near you). By contrast, ‘artisan breads’ are crusty, tasty, and look like stones that have been shaped as they’ve tumbled down the twin rivers of

amazingly cheap flatbread from Ozmen on London Road. Let’s be honest, most of us are usually structuring our days around where the next chunk of bread is coming from. And just as a perfect stottie can lift the mood and banish the clouds, so a flaccid tube that calls itself a baguette but turns out to be papier mâché can bring our hopes for the day crashing down like broken plates.

Which brings me back to the people living in half-way houses without a half-decent income. Real bread isn’t something to gaze at through the TV or the window of a shop that you know you can’t even afford to acknowledge exists. We may have the technology to survive without it, but what kind of a life would it be? We’d all be refugees.

Andrew Wood

victoriacentresheffield.co.uk | sustainweb.org/realbread

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Photo by Gavin Evans

STEWART LEE

BEHIND THE WHEEL OF THE COMEDY VEHICLE

.....

When I started writing for Now Then I made an extensive mental note of all the people I wanted to interview. Over the last couple of years I've had the pleasure of crossing a good few off the list, but one remained stubbornly at the top for the best part of five years.

Stewart Lee is my favourite comedian and perhaps the most interesting on the circuit. 'Interesting' because while he obviously aims to make people laugh, the way he approaches that end is sometimes quite bizarre. Tactics include dividing the room according to quickness to respond to funny bits, extended and erratic character pieces, and outright attacks on the audience. On stage he is irritable, irrational and recalcitrant – off stage, he is measured, considered and surprisingly 'normal'. I spoke to him as he was putting the finishing touches on the third series of **Stewart Lee's Comedy Vehicle**, at the time of printing airing on BBC Two on Saturday nights.

The new series of Comedy Vehicle started last month. How did the warm-up gigs and filming go compared with the previous series?

Better, really. There's lots of stuff that only happened on the night which has been captured, which is great, although members of the public tend to assume it was all carefully choreographed, with actors shouting things out.

Instead of Armando Iannucci you've got Chris Morris in the one-on-one interview segments this time around. How did he become involved?

Armando was supposed to do this series but he was stuck in Baltimore filming **Veep**, which is the American version of **The Thick of It**. Time was running out and it's only a little programme on a tiny budget. Luckily Chris knew what was in the series, so we did all the interviews in three hours. All improvised, but they've cut in really well actually. I hadn't anticipated, perhaps naively, the amount of interest there would be

in him doing it. To me he's just carried on working, making films and stuff, but to some people in the press and the public he's been 'away'. But really he's been doing... you know, **Four Lions** was a really long job for him. It was very heavily researched.

What kind of topics are you tackling this time around?

The sixth week, about marriage and children, is the one I'm most interested in really. I've sort of tried to write stuff about the kind of subjects that 'normal' telly stand-ups do and see what that feels like. A few years ago I sort of made a joke in an interview, and then I thought it was quite a good idea actually. It would be great to be allowed to have 90 minutes of Michael McIntyre's material, to not change a word of it, but to try and perform it as if the person was paranoid or mad or having a breakdown or suspected he could see patterns in the world that weren't there. In other words, to bring to the fore a lot of things that are implicit in observational comedy but are kept light. Then I thought, no one's going to give me 90 minutes of mainstream stuff, so I thought I'd try and write it as if having kids and being married is actually as bad as mainstream comics pretend it is for comic effect. I think there might be something in that.

There's kind of a logical problem with maintaining an onstage character who is so cynical and misanthropic when Comedy Vehicle has been such a critical success, isn't there?

There's a weird thing where sometimes I'll be written about in a tabloid paper and in the comments below you see people

and mumbled everything into my folded arms, as if I was giving up. Someone reviewed it saying that I was such a bad comedian that at one point I just sat down and gave up. It's weird when things I think are quite high-risk strategies that are worthy of praise are received as if they were errors of judgement.

What's the worst audience reaction you've had as a stand up?

Having loads of glass bottles thrown at me in Bangor in about 1993. What's also bad is when your family come. They haven't seen you for 20 years and they're not the sort of people who would normally be at a comedy gig anyway. They don't understand what's going on because they've got no context for it. Sometimes they might see one of the shows where I'm pretending I'm depressed and afterwards they feel that you've failed and they're genuinely sorry for you. To be pitied by people that love you when you've actually done what you wanted to do - that's pretty awful.

Do you think having that distance between Stewart Lee the person and Stewart Lee the character lets you avoid dealing with that embarrassment?

Well, if it does actually go badly, Stewart Lee the character always thinks that it's the fault of the audience, because they've not been paying attention, whereas Stewart Lee the comedian may begrudgingly admit that there may have been some failure on his part. But Stewart Lee the character thinks he's a misunderstood genius, which relieves me of the obligation of thinking that I am, so I can get on with the job at hand.

.....

“STEWART LEE THE CHARACTER THINKS HE'S A MISUNDERSTOOD GENIUS, WHICH RELIEVES ME OF THE OBLIGATION OF THINKING THAT I AM”

.....

going, 'Who is this idiot anyway? I've never heard of him. He can't sell any tickets so he's making fun of Richard Hammond to try and get popular'. The other perception is that I'm no longer entitled to perform in the way that I do because I do 35,000 people in London and I'm on my third BBC Two series. It's weird to be perceived as both simultaneously.

Having that established audience, do you find it harder to create the kind of hostile live environment you seem to enjoy?

Well, it was easy in Ipswich two weeks ago. In Bournemouth there were people on the front row on their phones, looking at their emails or whatever. You can usually find something to annoy you. But I don't always want to. It kind of depends. Appearing to hate the room and the people in it is an affectation and it's a way of waking the room up when they're not really paying attention. As a performer you're supposed to crave the approval of the room, but it's interesting to try and turn it round, to get the room to feel that they need your approval. I quite like it if things go badly, or differently in different parts of the room, because it reminds you it is a live thing that is really happening.

Did you make a decision early on in your career to not engage with individuals in the audience and make it more of a dramatic performance?

That started to happen more after about 2005, when I started to write shows with a dramatic arc to them. I remember once I was in the 'despair' bit of whatever show I was doing and I felt people weren't listening, so I just sat down on the floor

Life has a habit of playing into the hands of the character. I won a BAFTA and they cut it from the telly show. And then in the Beano for the British Comedy Awards there was a cartoon of all the comedians that won last year and I wasn't in it. And then this show [the new series] being suddenly scheduled at the last minute... There's lots of reasons for that, but it plays into the hands of the character because it gives the impression that the broadcaster wasn't interested in him. So it sort of works.

I had to do a photo shoot today with The Independent. A big plank fell out of my stepfather's attic over the weekend and cut my face open, and I just thought it was really funny to be there with a cut face. That probably wouldn't work for Jack Whitehall, but it works for me to look like I've been punched in the face.

Sam Walby

Stewart Lee's Comedy Vehicle on BBC iPlayer:
<http://bbc.in/1fVfE9V> | stewartlee.co.uk



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FOOD

CURRY

.....

They say Chicken Tikka Masala is the UK's favourite dish. Although many refute the authenticity of that particular dish, curries have certainly become an integral part of British culture. Here in Sheffield we're blessed with a wonderful range of authentic curry houses of all types. Ikky and Sanj from The Curry Pot in Nether Edge and Rahul from Ashoka on Eccy Road told us more about the cuisine they serve.

Which spices or ingredients are store cupboard essentials for you?

[Sanj, Curry Pot] Cardamom and ginger tie as my essential ingredients. Both are very distinctive in flavour and lend themselves equally well to both sweet and savoury dishes.

[Rahul, Ashoka] Garlic and ginger. They are the foundation of all Indian food.

What are the challenges and benefits of running an independent business in Sheffield?

[Ikky, Curry Pot] The economy is still the real challenge at the moment. It becomes increasingly difficult to turn a reasonable profit. But it's not all about money and whilst I don't earn as much I did in my previous job, what I do gain is independence and the ability express my own creativity and put my own stamp on things.

Are there any ingredients that are impossible to source in this country?

[Rahul] The UK is fantastic for Indian and Asian produce. My parents tell me the story was different when they first arrived in the UK in the mid 70s. Now, with advent of technology making online sales so simple, you can find anything you could wish for and have it delivered to your door.

[Sanj] There's a particular root which is used to give an authentic Rogan Josh its characteristic red colour. It's called alkanna tinctoria. Whilst it's available across much of the globe as a natural food additive, the EU hasn't approved its use.

How has the British palate changed over the years?

[Sanj] The British are now starting to understand and appreciate the complexities and subtleties of various different ingredients and flavours. In many ways it's the cuisine of the Indian subcontinent that has helped catalyse this evolution.

[Ikky] People want to know which part of the Indian subcontinent a particular dish is authentic to, what spices and ingredients are used. Provenance matters a lot more to people.

[Rahul] When I was growing up in the 80s and 90s you really had a choice of Indian, Chinese, Italian or pub food. We now have an amazing selection of food on offer in Sheffield. Again with social media, food trends such as street food and supper clubs that start in the US or London are being replicated here in Sheffield much quicker than before.

What's your most popular dish?

[Rahul] Our Kashmiri Lamb Bhuna. Butter soft tender lamb with caramelised onions. It's a truly amazing dish.

[Ikky] Dishes that aren't found in other curry houses, like the 24 hour Braised Ox Cheek and the Rabbit and Rosemary, are very popular, but people still love the old classics too. Our Chicken Tikka Masala is still one of the top sellers, alongside our Bhuna and Dopiaza.

What's your favourite dish?

[Sanj] Saag Paneer with Makhi Di Roti (chapati made with fine polenta) and yoghurt. It's my comfort food but, as it turns out, it's also doing me good. I was diagnosed with anaemia about ten years ago so it seems my body knows what's good for it.

[Rahul] Our new Calcutta Karai. Plenty of flavour with garlic and ginger coming to the fore. A robust dish which has sold much better than I expected.

If we are what we eat, what are you?

[Ikky] A hot chilli pepper! Clichéd I know but I eat a lot of spicy food and I really do have a fiery and passionate temperament.

Do you think British Indian cuisine has produced any gems?

[Ikky] I know this will probably sound like blasphemy coming from a trained chef but I think the Apna style pizza. It's basically a pizza given an Indian makeover.

[Sanj] Most of what we see in curry houses across the country are dishes invented in the UK. Whilst I'm not a huge fan, I'd have to say the Chicken Tikka Masala, apparently invented in Glasgow. For it to have unseated the Sunday Roast as the nation's favourite dish, it has to have something special about it.

Cassie Kill



LAMB AND MINT KOFTA CURRY

Recipe by The Curry Pot

Serves 4-5

—

600g lean minced lamb
2 onions, finely chopped
1 medium egg
400g tin of chopped tomatoes
75g garlic
75g fresh ginger
Chillies, finely chopped
Bread crumbs (2 white slices)
50g butter or ghee
Fresh mint, chopped
Fresh coriander, chopped

Spices (whole): 8 cardamon pods, 6 cloves, 2 bay leaves, small piece of cassia bark (Chinese cinnamon), cumin and coriander seeds

Spices (ground): turmeric, red chilli powder, cumin, paprika, garam masala, coriander

Take a mixing bowl and add the lamb mince, a handful of fresh mint, a small finely chopped onion, chilli, salt, pepper, half a tsp each of crushed cumin and coriander seeds, and 1 tsp of garam masala. Mix well. Add the bread crumbs and egg, knead the mixture together and roll into little balls.

Heat up some oil in a pan and carefully cook the meatballs. Keep turning until they are golden brown and cooked through, then set aside on some kitchen roll.

Heat the butter or ghee in a large, heavy based pan. Add the cardamon, cloves, bay leaves and cassia and fry for a few seconds before adding a large chopped onion and a teaspoon of salt. Cook over a medium heat for 5-10 minutes until they are light brown and soft, stirring now and then. Place the tomatoes, garlic, ginger and more chillies into a food blender and blitz until smooth. Add this to the pan and fry for a few minutes. Now add 1 tbsp of turmeric, red chilli powder, cumin, coriander and paprika. Cook for 5-7 minutes, add 120ml of water, bring to the boil then simmer on a low-medium heat for ten minutes. Then add the lamb koftas and 1 tbsp of garam masala and cook for ten more minutes.

Taste the sauce and add salt if needed. Finish by stirring in fresh coriander. Serve with fresh naan or rice and a fresh cucumber raita.

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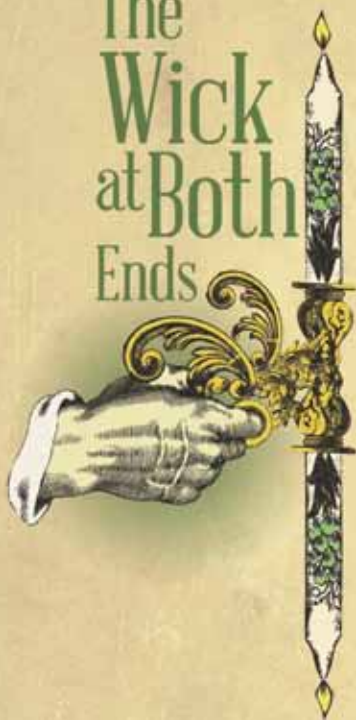
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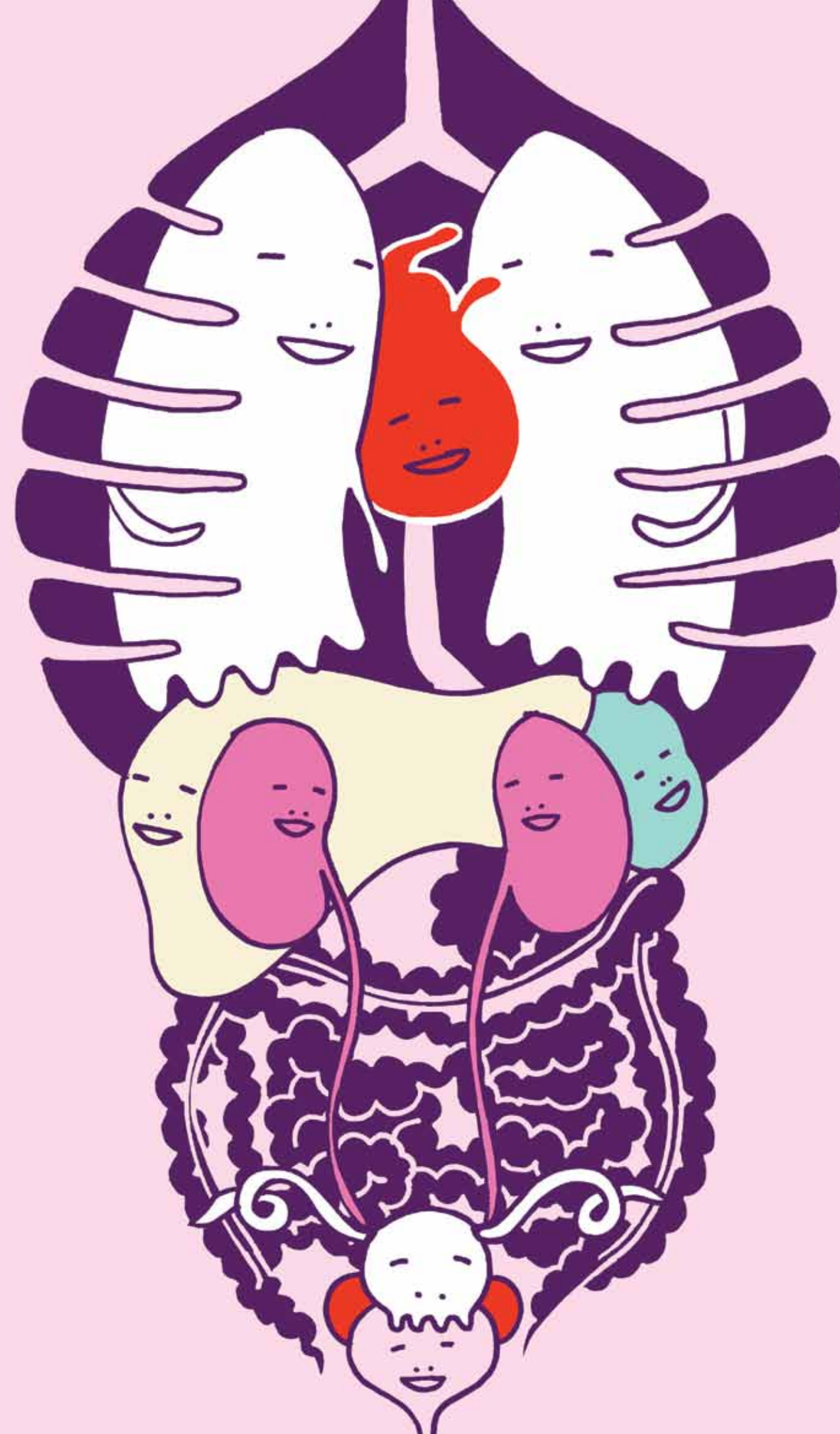
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WORDLIFE

HOSTED BY JOE KRISS

.....

Four poems for you this month. A fair bunch have come through from Nine Arches Press, an independent publisher based in Leicester. As well as putting out regular publications, they put on bi-monthly open mics down there and are well worth looking up. Hope you enjoy.

We've got a busy time ahead here at Word Life. We're running a free poetry workshop at The Riverside on 12 April, then back at Shakespeares on 25 April with a prose and poetry special. There's been a big increase in poetry events over the last two years but prose has been a bit underrepresented so we're hoping to fill the gap. There's also the launch of our Barnsley Civic events to look forward to at the end of May, featuring Radio 4's Kate Fox.

Joe



TRUE GRIT POETRY WORKSHOP

12 April | The Riverside | 2-4pm | Free

Word Life poet Joe Kriss will be leading a workshop exploring the South Yorkshire landscape and the idea of 'true grit' in collaboration with the Yorkshire Festival. We'll be exploring what makes this part of the world so special, from the landscape to the character of people. The best work will be filmed by filmmaker Nathan Gibson and shown as part of the festival.

WORD LIFE VS OCTOPUS

25 April | Shakespeares | £3

A prose and poetry special with poets and authors reading back to back. Also featuring an open mic and a reading from Anneliese Mackintosh, who will be releasing her first book of short stories via Freight Press in July.

WORD LIFE

16 May | Shakespeares | £5/£3 concs

Featuring Salena Godden and open mic. Salena is one of the biggest names on the UK spoken word scene, a regular on Radio 3 and 4 and guest vocalist for Coldcut.



Interested in performing or writing something for Wordlife? Contact Joe Kriss at joe@nowthenmagazine.com

Café Culture

The café and its coffee
were nothing special,
but it was here we first
ventured the word Love.

The tables were made
of reclaimed floorboards,
the chairs were ex-chapel,
with little Bible holsters.

We held hands over wood
that once knew the soles
of dancers. Everything
in the café that day

had undergone an identity
change, though the eyes
in the old pine grain
had seen this all before.

Richie McCaffery

An Extra Hour

Last Sunday in October. Lights on at 5.
A storm out in the Atlantic, expected
by morning, and screens bright
with rumour. Lou Reed died

or he didn't, and for a while
the clocks tremble between
two versions of autumn. Neither
can end well, of course,

but for an hour, maybe,
you can live again
in your old bedsit world,
forget yourself for as long

as the feedback whines,
as if the storm will never break
and the glory of love
might just see you through.

Matt Merritt

The past slid back

and our childhood stands
in a long-worn place:

the plush of our hands
by a stammering fire,
the sputtering tongue
of a candle then higher
than dark, brotherly hills.

Still, I see the films of our eyes
now flicking with years:
warming our bones
on the doorstep of home;
the ropeswing,
the late light,
the searchlight
which groaned
in that long afternoon
when you didn't come home.

Alone,
the cracks in this ground
still hold twelve-year old feet.
The voice of the child that you were
curling the ceiling to meet
with the ghost of your long-lost
past.

And last,
I think of the distant
chime of your voice
that split
at my skull;

my dull dumb thumb
on the telephone which rung
out the world
for your words,

screaming:

wherever you were

you were gone.

Laura Potts

The Midlands

The Midlands are crying, crying for haslet and bacon,
crying for bridges where railways falter, crying for sumpters
no longer needed on towpaths of moss and built-upon pasture
and troughs of time-stilling water where rodents and litter
are drowning in visions of khaki and Methodist churches and hedges
and car keys and crisps. They are crying for schemes
for the installation of solar panels, for mortgage advisors,
for money itself in the old-fashioned sense of the biteable coin
exchanged for the ancient inviolate volume of sulphuric bitter,
which also they cry for and cry for and cry for at length in the night.
They cry in the car parks of aerodromes, deep in the cellars
of buildings that used to be bookshops but now
are where somebody dying refuses to soften
their accent or will to the ears of well-meaning strangers.
They cry for the conkers and tennis balls lost in the leaves
and fragments of faded pornography, and also the woodlice.
They cry for the fences and steam engine rallies and dogs
and bags of granulated sugar. They cry for the rugby posts
lost in the mist, for vandalised road signs and nullified Sundays,
for the teenage perceptions of dreadful pan-Midlands despair
at the doom of solitude made real in bedrooms
invaded by older sisters themselves driven mad
by the tussocky desert of pop songs and taciturn lads
in the suburb-like towns and the town-like suburbs
of Dirgeville, and Grieflington, and Sad-at-Heart.
This is neither under nor over, nor near nor far.
There is not the flash of headlights on the wall
to say that someone loved is coming home.
There is not even the clarity of hatred, but only
the rain that sets in on a plain between ridges,
the magistrates courts as busy as ever, the chorus
of starlings chattering trenchantly on in the skies,
an unfound grave of a Mercian king under wurzels,
new housing, and out-of-town Asdas that mop up
the rheum of the foothills that lean-to the North.

Tony Williams


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LONELY GOD RELIEVED AS FRED PHELPS BECOMES HEAVEN'S FIRST QUALIFYING RESIDENT

God has admitted he's delighted to finally have someone to live with him in Heaven after the death of Westboro Baptist Church leader Fred Phelps.

God welcomed the Church leader, claiming he had waited thousands of years for someone who finally 'got it' and could therefore be welcomed through the pearly gates.

His heavenliness explained, "Every day without fail I have these do-gooders and bleeding heart liberals turning up on my doorstep claiming they've lived a good life. But so what? Did you picket the funeral of a soldier I had killed because the gays can get married? No, you didn't. Did you harass passers-by on the street about how I completely and utterly 'hate fags'? No, you did not.

"So why do you expect to get a place in Heaven with me? I thought I'd made myself pretty clear in the Bible. It's all in there if you look closely enough and ignore all the right bits - and thankfully Fred Phelps did just that.

"I'm enjoying spending time with someone other than Jesus, who let's be honest is a bit of a soppy sod when it comes to the gays."

God went on to reiterate that Heaven is only for the deserving and that no-one in the history of mankind is more deserving than Fred Phelps.

He said, "I'm half tempted to have a lightning bolt hit the Westboro Baptist Church, as we could maybe get a bit of a bowling league going on up here. That would be fun.

"But then who would be down there telling you how to get up here? It's a tough one, for sure."

SCIENTISTS CLAIM NEW MICROSCOPE 'POWERFUL ENOUGH TO SEE GEORGE OSBORNE'S HEART'

The UK has earmarked £165m to join a project to build a super microscope in Sweden in the hope of finally gathering evidence that George Osborne has a heart.

Science minister David Willetts said that he wants the UK to be at the forefront of some of the world's leading scientific projects and showing that the Chancellor is actually human is very much part of that effort.

Willetts told reporters, "We are committed to the unending human quest for knowledge, and part of that is investing in technologies such as this microscope and the obvious political goodwill it could bring us.

"I would be lying if I didn't say that a device that could actually see and capture an image of George Osborne's heart would be of benefit in the run up to the next election, but that's not our main concern. But if it works, expect to see the photo in our campaign literature."

Though the investment has been welcomed by the scientific community, many feel the funds could have been better spent.

Scientist Simon Williams told us, "£165m is a lot of money. So why spend it in the continuing search for something most people don't believe even exists? All available evidence points to his heart's absence from our universe, so why keep looking? We can't prove a negative. Surely the best way to spend scientific funding is investing in searching for things where a theoretical existence is at least supported by some in the community?

"That said, if the new microscope is as powerful as they say it is, I suppose it could even be used to find Simon Cowell's sense of shame or Katie Price's artistic merit."



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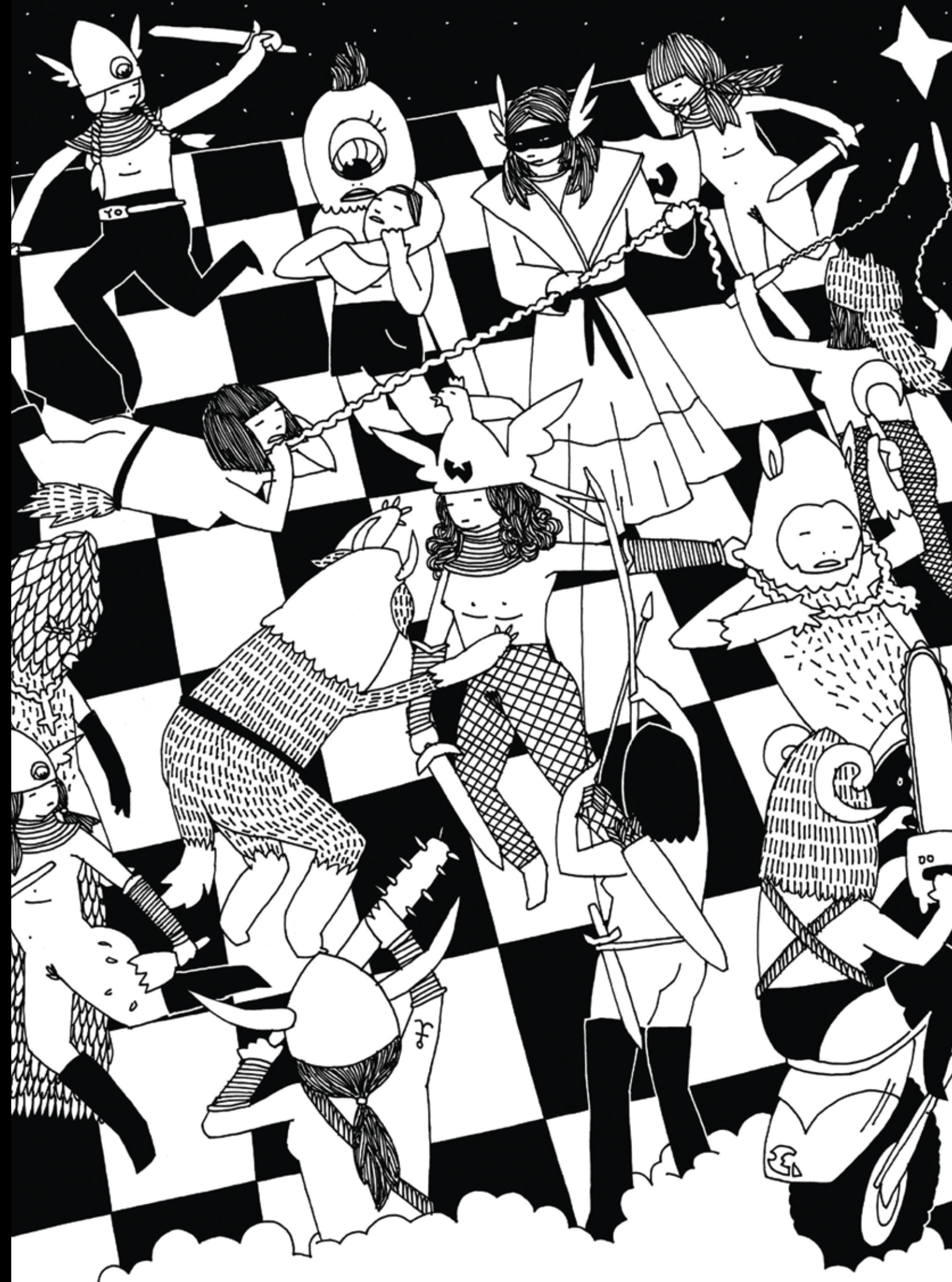
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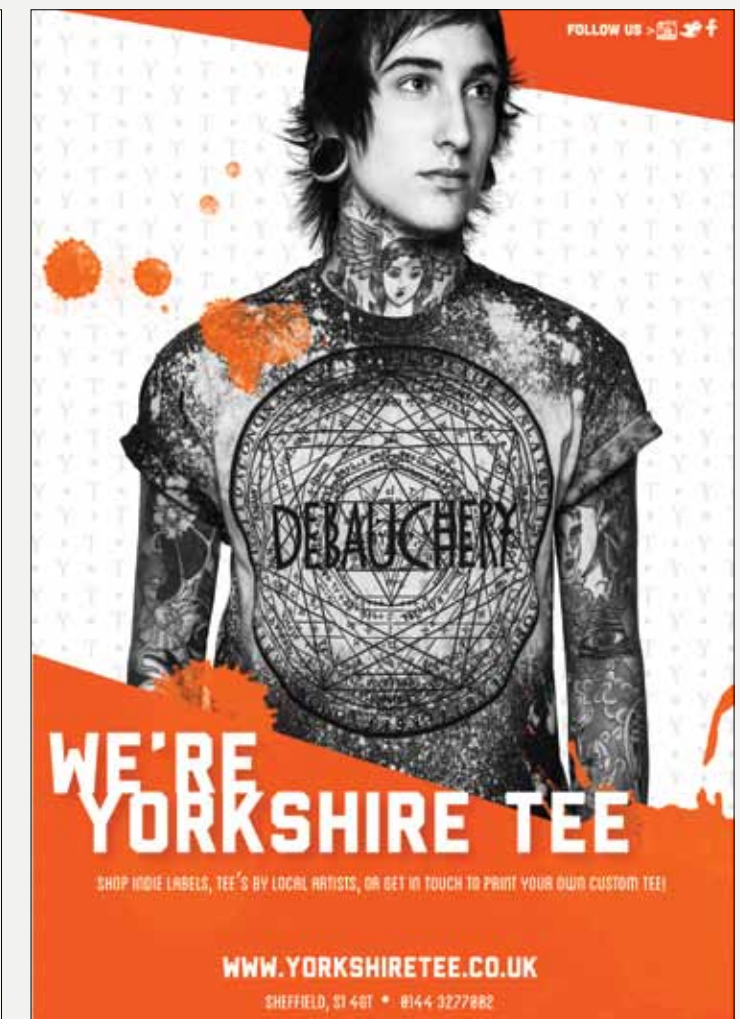


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KID ACNE

RETURN OF THE STABBY WOMEN

.....

Kid Acne first graced our pages in December 2008, our humble first year as a magazine. Since then we have changed – we like to think for the better, but you be the judge – and so has Kid Acne. Building on his distinctive style, which takes in street-level wheat pastes, spray painted slogans, illustration, animation, music and just about anything else you care to mention, he has had great successes in recent years. We thought it was about time we invited him back to celebrate our sixth year as a publication.

What have we missed since we last featured your work?
What have been your highlights of the last five years?

Wow. Time flies. A lot has happened in the past five years but in many respects, nothing has changed at all. I'm still doing my thing – printing, painting, drawing and exhibiting work. One of the highlights would be the Zebra Face animations I'd say. It's been amazing to work with so many talented people and finally bring

Europe supporting some of our favourite artists. After 150 shows we decided to take a break for a while and I've been concentrating on my artwork ever since. This year I finally got back into the studio, recording music again. The next project to come out will be under the name Mongrels, which was the name of our first rap group in the mid 90s. We've reinstated the group and added Sebastian Laws (New Kingdom) to the line up.

Good to see your Stabby Women characters are still going strong. Where did the idea come from and what else do you have planned for them?

I've been painting and drawing Stabby Women for over ten years. It's second nature to me now. I can't imagine life without them. The initial idea was to present an alternative to the characters I saw painted in graffiti and street art at the time. I felt there should be some strong female characters in the mix that didn't look like Lara Croft or Manga teenage fantasies. I'd really like to develop a proper narrative for the Stabby Women set in an ante-

“I'D REALLY LIKE TO DEVELOP A PROPER NARRATIVE FOR THE STABBY WOMEN SET IN AN ANTEDILUVIAN MATRIARCHAL SOCIETY”

these stories to life after creating the characters almost 20 years ago. I'd love to work on more projects like this.

What have you been up to so far this year?

I've been fortunate enough to have had three solo shows in 2014 already. The first one being Standard Practice at B&B Gallery in Sheffield, which archived 15 years of my printmaking endeavours, followed by another print retrospective in Venice Beach, California, which showcased a similar body of work.

For the London show, I wanted to do something slightly more specific. I came up with the Adaptations concept as a way of highlighting the distinction between loving homage and plagiarism, which in my view seems to have gotten lost in the art world today. Too many people take reference from this and that without giving credit to where the idea came from. I like the idea of leading people to the source. That way they can see how you've flipped it. A bit like sampling certain breaks. If the listener knows the original, then they also know what you've brought to the table.

Are you still making music alongside your art?

Actually, yes. The last album I made was in 2007, which landed me a deal with EMI, but it was a crazy, messy experience. The best thing to come out of it was to have toured around the UK and

diluvian matriarchal society. In the meantime, they'll continue to patrol and protect the back streets of our cities.

How do your methods - wheat pastes, murals, music, screen-printing, animation - influence each other?

For me, they are all one and the same, just different ways of presenting imagery and narrative. They might not be linked thematically per se, but there's always a lineage that runs throughout my work - a stylistic cohesiveness which holds them together.

Who are your favourite artists, alive or dead?

I really like the work of Todd James. I love the simplicity and humour. I've always been a fan of David Hockney, Ramm:Ell:Zee, Pete Fowler... The list goes on.

What does 2014 hold for Kid Acne?

I have a solo exhibition in Turin, Italy, which is keeping me busy. Otherwise, it's going to be a varied mix - more murals, travels, print editions and music.

Sam Walby

kidacne.com





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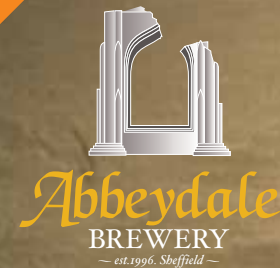


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Saturday 12th - King Bee - Legendary early R'n'B, Soul, DJ night all on vinyl - £4
Sunday 13th - The Rheingans Sisters - Folk - Workshop 1-4, Concert 7.30 - £TBC
Monday 14th - Thornbridge - Folk - £8
Wednesday 16th - Brasy - Polish folk group - £TBC
Friday 18th, Saturday 19th, Sunday 20th - Sheffield Folk Sessions Festival
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Saturday 19th - Gina le Faux Trio and Dovetail - £10
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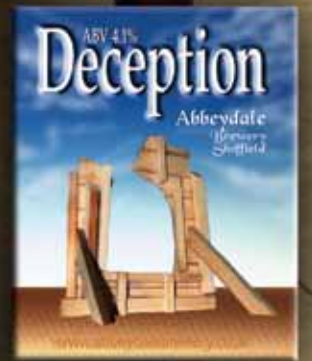
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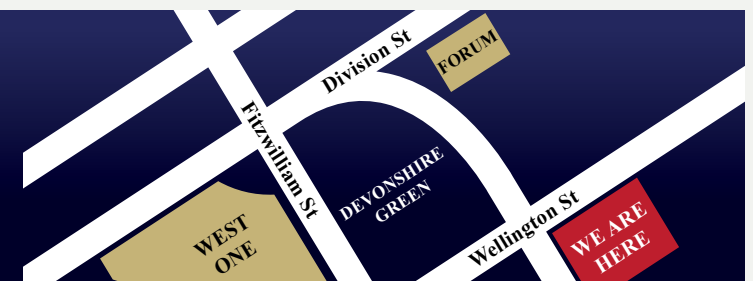
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SOUND

THE SONGS OF JOSEPH MATHER

.....

Joseph Mather is a name that all Sheffielders should know. He was a file cutter in the late eighteenth century who supplemented his meagre earnings by selling ballads. Remarkably, Mather couldn't write but his friends transcribed his songs and published them on handbills that he flogged around town, often from the back of a grinder's donkey that he mounted backwards. They were about all manner of subjects. There are songs about his work and poverty, about the Norfolk Street riots, the Sheffield races, the controversy about widening Church Street in 1785, about drinking binges, marital infidelity and, most bizarrely, about faeces ('The Face-Card' uses royal cards as a metaphor, with related puns on 'flushes' and 'trumps').

The story of one of Mather's songs conveys something of the cultural and political atmosphere of the time. On a Saturday night in August 1789, John Wharton was drinking with John Stevens, Thomas Lastley, Michael Bingham and John Booth in The White Hart on Waingate. Wharton declared that he was off home and left, stopping at a urinal on Lady's Bridge. He left his basket outside, emerging to find his pals had followed to get him to stay out and had taken the basket. A scuffle ensued and they made off with it, getting a landlady to cook the shoulder of mutton it contained in the expectation that Wharton would join them for the feast.

In March the following year Wharton fled in women's clothing as an angry mob attacked his house. Mather composed 'Steven's and Lastley's Execution':

*O Wharton, thou villain, most base
Thy name must eternally rot;
Poor Stevens and Lastley's sad case
Forever thy conscience will blot.*

Why had two of his friends been hanged over harmless drunken buffoonery? Wharton, full of ale and worried what his wife would say, had asked Constable Eyre to give the others a fright and get his basket back. It contained the shoulder of mutton, a pound of tobacco, half a stone of soap, seven pounds of butter and four pence. All four were arrested but despite witnesses confirming their account – that it was simply a joke and they'd set money aside for the mutton – the local Magistrate, Vicar Wilkinson, sent all four to trial in York for highway robbery.

The reasons for this wildly disproportionate reaction take us from a shopping list and the fug of ale and clay pipes in the White Hart to the other end of the class spectrum. Sheffield historian Julie MacDonald argues that it is "no coincidence that Wilkinson

took this decision on the same day as the Prince of Wales and his party, including the Duke of Norfolk, was expected to arrive at nearby Wentworth Woodhouse, the home of Earl Fitzwilliam". The Earl followed events in the town and was concerned about the spread of radical ideas since Joseph Gales had started the radical Sheffield Register in 1787. It's likely the Earl encouraged Eyre to stamp his authority on the town. The fact that he and Wharton would split a statutory £40 reward per conviction would only have made him more willing. As soon as word of the verdict reached Sheffield a petition was signed by hundreds and urgently dispatched to the Home Office. The injustice was so flagrant that pardons were immediately sent back north, but flooding near Lincoln held up the messenger and he arrived at York in time to save only Bingham.

Mather's most famous song came shortly afterwards. Manufacturers expected twelve blades back for every fourteen they sent to grinders because many were defective. In 1790 master scissormith Jonathan Watkinson unilaterally demanded thirteen. Mather spotted Wilkinson at the theatre one night and began to sing 'Watkinson's Thirteens' and those around him in the cheap seats joined in for the chorus:

*And may the odd knife his great carcass dissect,
Lay open his vitals for men to inspect
A heart full as black as the infernal gulph,
In that greedy, blood-sucking, bone-scraping wolf.*

Repeated harassment of this kind led Watkinson to a breakdown and he died a year later. There are few more striking examples of working class writing as a weapon in class warfare. Mather's songs helped Sheffield's emerging working classes to articulate their anger at exploitative bosses but they also fostered a positive sense of class identity, reflecting the joyful side of working class life and the warmth and camaraderie of an emerging urban, communal culture. E. P. Thompson famously wrote that the "working class did not rise like the sun at an appointed time" and that it "was present at its own making". Mather was one of those makers of the working class and his songs are powerful documents that speak to us directly from its emergence.

Jack Windle

proletics.wordpress.com
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RUDE SHIPYARD

The Shipyard excels at this kind of gig – close, intimate, very human. First up is Sheffield’s Phoneutrian, purveyor of pulsing, Warp-style ambient. It’s honey to be dripped into half-sleeping, half-dreaming ears.

It seems all the projects Richard Knox lends his hand to are worthy of attention, particularly Rustle of the Stars, and Manchester’s Shield Patterns are no exception. They’re organic electronica, Knox leading on the kit and the shimmering Claire Brentnall on vocals. Imagine the duskier sister of Múm’s **Finally We Are No One** – dense, layered and knowing – or erst-while Gizeh label mates Conquering Animal Sound through a glass darkly.

Beats trip beautifully over themselves in slow motion, temptingly up-tempo then perfectly-too-soon merging back to contemplative, almost jazz, swing and sway. The bass swells and resonates, loops stratify and dissolve, like watching mountains evolve. Vocals alternate between nuzzling your neck and cutting to the spine, lyrics drift between light and dark, coldness and warmth.

There are glints and hints of Arabesque melodies; of music boxes wired into the 21st century; sunlight catching this quintessence of dust; of portals to hell, all the while reaching for the stars in the knowledge they’ll never be touched. Latest single ‘Dust Hung Heavy’ is exemplar and ‘Ruby Red’ is particularly stunning. As with most decent live projects, outstanding recordings are no comparison to seeing them in the flesh.

You could place these songs in the mouths of the dead – more than sufficient payment to the ferryman – or blast them nice and loud to soundtrack Prometheus as he steals fire from the gods. They’re not to be taken lightly, this band. Allen Ginsberg believed the only work worthwhile is to ease the pain of living. With the beauty of their music both Phoneutrian and Shield Patterns certainly help.

Jake Karlov

LAUREL CANYONS

5 MARCH
GREEN ROOM

Two of the region’s best bands returned from an extended winter hibernation on the latest Sheffield Sound bill at the Green Room.

Brothers Leigh and Adam Greenwood are Low Duo, who have played locally for the last two or three years and have picked up some extremely positive reviews from The Guardian and 6Music. They are here tonight to promote their upcoming fifth EP **Everything Was Blurred**, recorded at Tesla Studios and “detailing a crumbling relationship as the protagonist realises that his girlfriend is having an affair”.

The studio recordings flesh out the overall sound somewhat, but in a live situation the guitar is the only instrument. The sound is therefore spare, but Adam uses his electric and acoustic guitars in interesting and inventive ways to elicit the necessary mood and emotion. Leigh then uses his impressive vocal range to tell his tales of ambulance drivers and spiders. One new song featured tonight sees them exploring uncharted territory with some spoken word, which, though indecipherable, was a brave departure.

Laurel Canyons also have a soon-to-be-released EP to promote, songs from which they debut tonight. They start with a restrained instrumental, then play ‘Cry Hard, Cry Fast’ with dextrous guitar and bass interplay on top of an inventive drum pattern. The band’s range is further evidenced with ‘Love In The Wine’, a solo spot for singer and guitarist Jake Cope, the general chatter from the bar totally silenced by a soaring a capella.

‘Owe Nothing’ and ‘Never Said A Word’ are beautifully crafted songs with arrangements that allow the four musicians to both flex their muscles and relax into a cogent, potent ensemble. Drums are abandoned for finale ‘Led Me Astray’, where minimal guitar and bass are the only accompaniment to soaring four-part harmonies. This isn’t music that you usually stumble across in a half-filled bar on a cold Wednesday night. It is tight but loose, dynamic but graceful. A scintillating performance by a frighteningly talented band.

Pete Martin

ROOTS 15

7 MARCH
YELLOW ARCH STUDIOS

As a recovering dubhead prone to relapse, I’d been eagerly anticipating this latest instalment of Roots at the much improved Yellow Arch Studios. Channel One Sound System – Notting Hill Carnival veterans, international roots and culture ambassadors and true stalwarts of the UK sound system scene – were to be returning to Sheffield for the first time since 2010. In addition to a rowdy backroom line-up of local bass orientated DJs, Sheffield’s own Will Tee would be guesting on Channel One’s world class system, a rare honour for any aspiring DJ and a testament to Will’s raw talent and promise as a roots producer.

Roots has successfully garnered a loyal following since its inception a mere two years ago and nowhere was this more obvious than at Yellow Arch Studios on 7 March. On arrival we were greeted with a well spirited queue of truly biblical proportions. Maybe it’s because I’m getting on a bit, but I did find the night was overly crowded, thus rendering my fantasies of peacefully dancing to my favourite roots numbers a distant dream for most of the evening. Not that this bothered anyone else – both rooms remained firmly rammed with happy revellers from dusk till dawn.

Musically the night was of high quality and, despite sandwiching their Sheffield appearance in between shows in Scotland and London, Channel One showed no sign of fatigue, running a wicked dance packed full of their characteristic energy, positivity and rocking basslines. Will Tee’s set showed a more contemporary side to roots music and was duly well received. The second room remained an impenetrable fortress of limbs and bass for the full six hours (blame the beefy 20hz Sound System), so I’m not going to pretend I could hear any of the music going down in there but it did look and sound like fun.

Undoubtedly, the whole evening was a runaway success and for this credit is due to the organisers. More generally, it’s great to see the Yellow Arch team successfully working together to establish this historic building as a more permanent venue.

Barney Harris

LISTINGS

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WELOVECOOLBEANS.COM

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Springtime. For Now Then. And everybody! Ah yes, the sun really brings out the best in everyone doesn’t it? Unless you’re one of those winter-loving types or a vampire.

THE FISH POLICE

6 April | Broomhall Centre | £3 odt

Electronic leftfield pop with surreal imagery, glitched beats and a strong visual aesthetic from The Fish Police. Support from The Stars Band & the Mango Rescue Team.

TYRANNOSAURUS ALAN

9 April | Red House | £2 odt

One of the only bands out there playing the ultimate combination of grime and ska return to Sheffield after a three year absence. Support from local lads Ubuntu, some other bands and probably some DJs.

FESTIVALS BALL

11 April | City Hall Ballroom | £7 adv

Bison, Jungle Lion and The Unscene plus loads of guest DJs get together to raise money for Peace in the Park and Sharrow Festival. Dressing up strongly encouraged.

TOMORROW WE SAIL

15 April | Rude Shipyard | £4 adv

For fans of: folk, slowcore, neo-classicism, minimalism, ambient and post rock, Tomorrow We Sail represent a vast landscape of billowing, reverb-soaked guitars, orchestral strings, piano, organ and multi-layered vocals.

SMILING IVY

17 April | Leadmill | £4 adv

Local ska rock heroes Smiling Ivy top the bill at this Leadmill event which also features New York Brass Band, The Indecision, Brigantii, Jimmy The Gent, Ocelus and Arnivore.

DETESTIVAL WEEKENDER

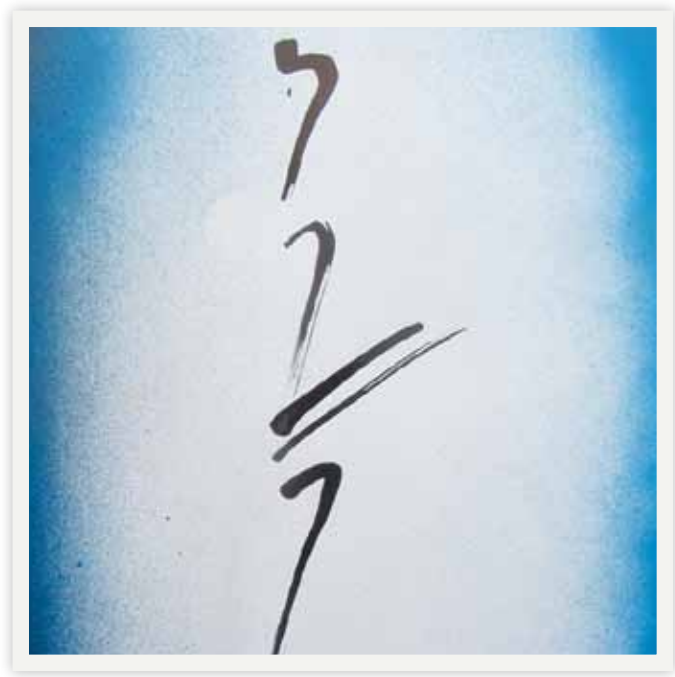
18-20 April | Queens Social Club | £30

The dirty, grizzly, fuzzy and above all loud weekend returns for its second year. Hear the likes of Sleepy Sun, Turboworlf, Pins, Slaves, Lola Colt, God Damn, Brown Brogues, Vladimir, Happyness and loads more.

TELL ‘EM ABOUT THE MUSIC

26 April | Cremorne | £3 odt

A night of live music, funky DJs and good times with Dnaë Wellington, Brave New Storm, Ben Lydiat and The Shaking Whips, plus DJs Papa Al, Duncan Chopper Bling and Chiv.



JIM GHEDI

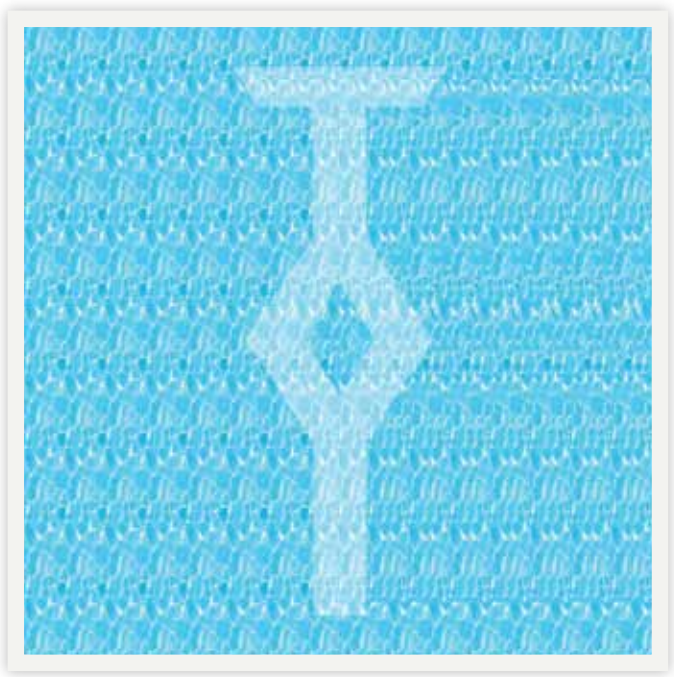
SATORI *Self Released*

Jim Ghedi's debut solo album **Satori** is without doubt one of the most unconventional records you'll hear this year - intelligent yet untamed, open-ended yet controlled. It's a mass of pure creativity, sometimes confusing but in the end beautiful, affirming and uplifting. At times you'll hear shades of Beefheart, Zappa and maybe Colin Stetson. The many world music influences channel African rhythms and Middle Eastern harmony. Avant garde jazz pervades and the late John Tavener is never far away. But with such a patchwork smorgasbord of influences, Ghedi has created a sound belonging solely to him.

The album is a mix of extended song and spoken word compositions and some sound collage accompanied by Ghedi's finger-picked guitar and a large ensemble of some leading Sheffield musicians, including members of Blood Sport, Oxo Foxo, Screaming Maldini, The Purgatory Players and this not-entirely-humble reviewer. There are over 20 instruments recorded, including zither, sitar and harp alongside strings, woodwind and brass. The resulting sound is full and lush, richly orchestrated but based on improvisation and allowing chance moments to happen. Combined with Ghedi's flexible and unstructured songwriting style, this approach to recording could have led to a chaotic sounding album, but it always sits the right side of the knife edge, full of verve and excitement, but never going too far.

The album launch event on 5 April at Bank Street Arts will see music played in a similar way. A seven-piece band will play a new piece from semi-structured improvisations based on songs from the album, while live artists create work based on what they hear. This unique, one-off performance typifies Ghedi's ultra-creative style. A gem in Sheffield's burgeoning experimental scene.

Ben Eckersley



TROPIC OF YOUTH

SUN CITY *Plastic Fish Records*

Ever since Tom first appeared under the moniker of General Wolf, it's been obvious that he's an exceedingly talented singer and musician. As a band, Tropic of Youth always possessed an abundance of ability, but at some stage during 2013 they evolved from being talented young bucks to sounding like the real deal. With the release of their new EP **Sun City**, they seem destined to be propelled onto the national stage.

Sun City opens with 'Poa Kichizi Kama Ndizi' (that's 'Crazy Cool Like a Banana' to the non-Swahili speakers out there), which threatens to go all 'Cape Cod Kwassa Kwassa', before veering off in a completely different direction. Throughout these five impeccably crafted songs there is a niggling sense of familiarity. But whilst at times bearing a resemblance to several bands, their music retains a strong sense of identity and originality.

Fusing tropical beats with African rhythms, they create a kaleidoscope of vibrant sounds, never more so than on the "banana one" and in the opening of 'We Can'. They label themselves as 'soft rock world beat', and whilst most likely meant in pure jest, 'Hot Season' does have that classic feel. 'Post Youth', the finale to this musical menagerie, is absolutely stunning and should be bothering a radio near you in the near future.

There's a deftness of touch to the production on Sun City, and a density, depth and cohesion to the music which elevates it above bands of a similar ilk. You'll easily be caught by their hooks, but repeated listens unlock further mysteries. With the release of Sun City, Tropic of Youth have finally made the transition from a band with bags of potential to one of the best bands currently active in Sheffield.

Rob Aldam



TEEBBS

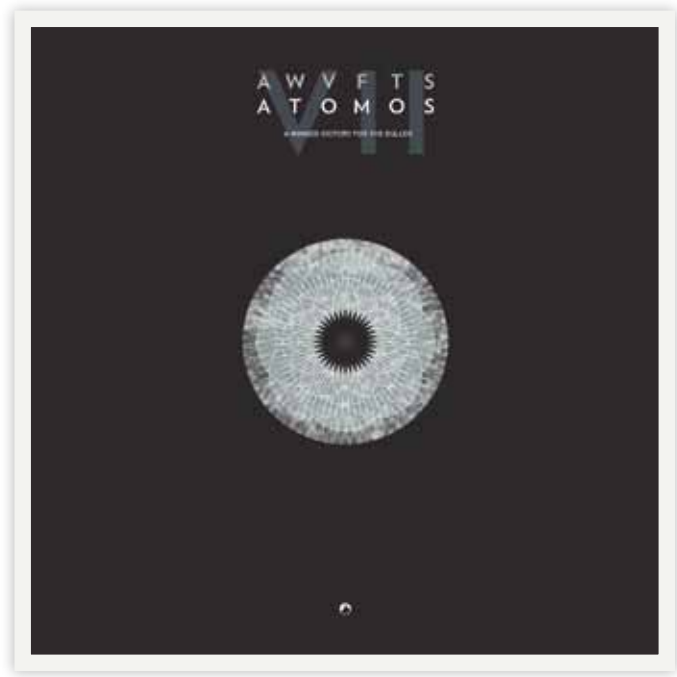
ESTARA *Brainfeeder*

It's been four years since they released Teebs' debut album **Ardour** and it would feel reasonable - although a little disappointing - to say that Brainfeeder's status as one of the most compelling labels in electronic music has waned.

It may be that their admirable loyalty to their existing stable has led to a slight stagnation in fresh creative direction. A browse through their catalogue from the past couple of years throws up a fair amount of Lapalux and Thundercat, but not a whole lot else, save for a handful of releases from the likes of similar stalwarts Jeremiah Jae, Ras G and The Gaslamp Killer. Perhaps it's also the case that, whereas circa 2010 their seat at the head of the abstract hip hop table was more or less unchallenged, in recent years the cloudy, more rap-ready beats fashioned by Clams Casino, Squadda B and Raider Klan have shifted listeners' preferences. With the recent emergence of his rap alias Captain Murphy, it seems Brainfeeder label head Flying Lotus himself acknowledges the current vogue for the return of the MC.

Teebs' work, however, has never been the most compatible with the human voice, and on his second full-length release - 2011's stellar **Collections** was, it seems, more of a stop gap EP - he declines to reinvent his own wheel. This may be why, ultimately, out of his three more substantial bodies of work, **Estara** seems the least compelling. There's no denying the enthralling textural production skills that Teebs consistently exhibits and he remains one of the few electronic musicians who can conjure up such vividly organic visions in the listener's mind. What's lacking on Estara Tropic is the same sense of wide-eyed adventure that lit up Ardour and Collections. There's a lingering sense that for Teebs - along with, perhaps, the wider Brainfeeder family - the most illuminated days are behind us.

Jack Scourfield



A WINGED VICTORY FOR THE SULLEN

ATOMOS VII *Erased Tapes*

A Winged Victory for the Sullen, a merging of the minds of Stars of the Lid's Adam Wiltzie and renowned composer Dustin O'Halloran, have been making quiet waves in the ambient scene for a few years now. With lush soundscapes and powerful dynamism, AWWFTS recently scored a contemporary dance piece. 'ATOMOS VII' is a teaser to the full soundtrack, **ATOMOS**, coming in the near future.

What this EP may lack in quantity - its two remaining songs being a cut track from their previous work and a reinterpretation by sonic monster Ben Frost - it makes up for in the quality of each piece. 'ATOMOS VII' is a slow moving lesson in the dynamics of noise. At times it seems like an orchestra breathing. Resonant strings hum, sing and shimmer with an effortless beauty. This is neo-classical at its peak - not showy with excessive noise, but simple and beautiful.

'Minuet for a Cheap Piano Number One' shows us how captivating a single instrument can be. Sounding like the soundtrack to some gorgeous winter sunrise, AWWFTS demonstrate their uncanny ability to produce beauty and intimacy from almost anything. It's a sheer delight to listen to. The final track brings in Ben Frost to add his drone-heavy touch to the title track. Whilst featuring rougher tones and stuttering loops, it still manages to capture the gentle splendour the duo create.

If you're a fan of anything ambient, or if you just want something to relax to on a spring day, this EP is a gorgeous example of mellow music making everything in life just that little bit more beautiful. Bring on the full album.

Alex Adams



Photo by Jim Dawson & Ray Chan

MR SCRUFF

KEEPING IT UNREAL WITH ANDY CARTHY

.....

Andy Carthy began releasing music under the Mr Scruff moniker in the mid 90s after starting out as a DJ in 1994. His second album, Keep It Unreal, was named after his eclectic Manchester club night and marked the start of a long and productive relationship with the Ninja Tune label, also home to the acclaimed Trouser Jazz and Ninja Tuna albums.

Just as well known for his marathon DJ sets of up to eight hours, which cover a wide variety of genres and styles, Andy

is a versatile and adventurous musician with a sense of humour - something sadly lacking in much of the music industry today. I spoke to Andy ahead of the release of his new album, Friendly Bacteria, and his UK tour in May and June.

Your new album Friendly Bacteria is out next month. By all accounts it's a bit of a new direction for you. Tell us about the writing and recording.

The initial writing was how I usually work, getting loops, beats

and ideas together, and then fleshing them out, either at home or in collaboration with the other artists on the album. Some of the collaborations were at my house or in SSR Manchester, and some were done online. It was a real mix of stuff coming together live in the studio, and working with a couple of people remotely on the same tune, so that I was getting sent different parts from people who didn't know what the other musicians were doing, which meant that the results ranged from harmonious to downright odd, which is fine by me.

There seems to be less sampling involved. Was that just an artistic decision or is it harder to get samples cleared now than it used to be?

A bit of both. Sample clearance is a real nightmare nowadays. There seems to be less money going round, so often people will ask for way more writing/publishing for sample usage than they would have done 15 or 20 years ago. Not everyone is like that, but it does seem to be the general approach, especially with major labels. I still have that ear for a sample, but now tend to record my own sounds and treat them as a sample. The boundaries are blurring, which creates many more possibilities.

Your new single 'Render Me' with Denis Jones came out recently and a few others on the album feature him. How did you two end up working together and what do you think each of you got out of it?

I met Denis when he was supporting Amp Fiddler in Liverpool a few years back. His last tune was 'Beginning', and at the end of

and effects are all seasoning.

Is it harder to keep on top of your game as a DJ when people have greater access than ever before to vast swathes of music? Do you think the role of the DJ has changed in that respect?

No, I think you have always had to work hard sourcing music as a DJ, and regarding access to music, there has always been too much music for any one person to listen to, both pre and post internet.

For your longer 5-8 hour sets, do you have to plan them out, so you've got plenty of options but you're not carting around hundreds of records?

No, I cart round hundreds of records, and spend a long time packing them to make sure that I have a good variety of styles, tempos and moods to play with. I make sure that odd, awkward records have some slightly more outgoing records as companions, so they sit better in the set. I make sure that everything is set up properly for the gig - all the equipment is checked, lights, soundcheck - so that once the doors open, all I have to think about is playing some of my favourite records to people. Every night is unique and I have a lot of confidence in the music that I play, so planning mixes or sets seems irrelevant, almost like planning a conversational agenda for a night in the pub. It is important to know the music, be in the moment, and play the tunes in an order that feels right.

I know that radio was really important to you growing up. With so many taste makers these days, do you think it still holds

“PLANNING MIXES OR SETS SEEMS IRRELEVANT, ALMOST LIKE PLANNING A CONVERSATIONAL AGENDA FOR A NIGHT IN THE PUB”

it, when the parts were still looping, he put down his guitar and sprinted down the aisle and out of the venue, before ambling back on stage about five minutes later to pack up. We got chatting at the bar and then a year or two later started working together regularly. I find Denis a very curious chap, in that he comes from a different musical background to me. He has a great ear, is very playful and inquisitive, and we have a very good success rate with the work that we do together. I think that we both learn a lot from our work together, and we have only just scratched the surface.

What about the other guest spots from Vanessa Freeman and Robert Owens? How did they come about?

I know Vanessa from her broken beat tunes, as we share a lot of mutual friends. A real soulful powerhouse and a joy to spend time with. She is really versatile too, so I can present any ideas to her, and she will come back with some magic. With Robert, I wrote the music for 'He Don't' and immediately envisaged him singing on it. His music has been a big part of my life ever since his first records in the mid 80s, so I got in contact and we recorded the tune in London.

What's the most important aspect of DJing for you?

Good sound quality, a thorough knowledge of the roots of the music you play, and good selection. Good sound quality means that you can play more adventurously, as bad sound requires you to play things that people are more familiar with. Knowledge gives you the authority to do your thing well. The selection is good records in the right order, in a way that suits the atmosphere in the room. This is the foundation. Mixing, EQing

the same importance? Do you still listen to the radio?

I might listen to some BBC6 while washing up, but the rest of the time I am either working on music or listening to records. I do feel that there is still a place for quality selectors on radio, mixes or podcasts, maybe even more so with the incredible volume of music being released. There are plenty of people who can be relied upon to consistently provide an inspiring selection of music.

You did an art degree back in the day. Apart from giving that visual consistency across your album artwork and live shows, is it an important part of what you do?

The art is a bit of fun and I am very pleased that people seem to like it. It is important to provide an edge of light heartedness and humour, especially in what can be a very nerdy and specialist environment. Take the music seriously, but not yourself!

mrscruff.com

HEADSUP

FOURTH CITY

.....

Fourth City is all about supporting local up-and-coming musicians and artists. Formed and run by friends Mat Hume and Chris Pick, who handle the music and art respectively, Fourth City hosts regular events, operates two record labels (Fourth City Music and Ether Club Records), manages various bands including Heart Shakes and Awooga, produces music videos and runs a clothing line. I stole a few moments from their busy schedule to chat about their current projects and how important local promotion is to them.

What is the ethos behind Fourth City?

Mat: I needed a 'me' at eighteen when I started in music. Someone with a few miles on the clock and a dirty mouth. If we can help people do what makes their heart pump then we've succeeded. I found out far too late in my life that what makes me happy is helping people - whether that be mentoring young bands, sharing contacts, galvanising genres of music that are being ignored or simply giving people a chance to play live.

Chris: Mat's work with the young and less experienced members of South Yorkshire's music scene has been tireless and incredibly selfless. He has never charged a band a bean for anything he has done, and he is now reaping the rewards as we are able to take bands onto our label and hopefully push them onto bigger, better things.

Mat: We're punk rock! We want to show everyone that all you need to change people's lives is the desire, a bit of time and massive bollocks.

How important is it for you to keep things local?

Mat: Hugely important. Every day of my life I eat, sleep and drink local music and art. If I'm not working with them, watching them, having meetings for them or supporting them, I am recording, filming or promoting them. We are very proud of the roster of acts we have now on our labels, co-owned by Mentholmans who own West St Live. It's like a family, all pulling together for each other - the way it should be.

Chris: Sheffield's art scene has always been incredible. One of my biggest heroes is Martin Bedford. Mat introduced me to him and I did a little internal cheer like a giggling school girl.

What other qualities do you look for in the bands you promote?

Mat: Without doubt it is respect - respecting gear, watching the other acts and getting along. If one word sums up Fourth City it is harmony. It's hard out there and bands need to have each other's backs.

Is there anybody we should be keeping our eye on?

Chris: I really love Sarah Mac, who is a local photographer. Her work is stunning. Also Ella Worthington - a great graphic

design artist.

Mat: All the acts on my label are either amazing or going to be. A huge shout to Heart Shakes, Awooga, KUXX, Stop Drop Robot, XXX GiRLS and The Rubber Sound Experiment.

What made you decide to start the Fourth City clothing line?

Chris: We started with the idea of being a t-shirt company, using my designs and Mat's gift for promotion. A friend of ours, Adam Esposito, offered us a few quid to get us started, which allowed us to get our first range out in January. Design is my passion and we have spared no expense making them look good.

What have you got lined up for 2014?

Mat: New EPs or albums from all the acts and my specialist nights for alternative (Ether Club), urban (Check!) and break-through acts (Forza!). Hopefully I can continue to bring the underground above ground and get people involved in Sheffield's music and art scenes.

Chris: The summer collection of Fourth City Apparel, our first exhibition, and hopefully finding ways to do what we do full time. I also want to get my artwork out there for people to buy and hopefully find and exhibit some other great local artists.

Mat: We may have bitten off more than we can chew but knowing what we do is loved and appreciated makes sleeping a whole lot easier than making money for big businesses.

Tasha Franek

Fourth City
APPAREL

fourthcitymusic.com | fourthcityapparel.com

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FILMREEL

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RIGHT MAN/WRONG MAN

Of all the intrinsic problems the film industry suffers from, few compare to that of a task being given to the wrong individual. Examples of this proliferate - the miscasting of actors being the most flagrant - but the source of such waste of peripheral talent, abuse of resources and disrespect for an art form varies accordingly. Yet when applied to film directors, the pattern appears shockingly obvious.

From a mainstream perspective, if your previous film made money and/or won awards, you are certain to be given a larger budget and attract bigger stars. Take Stephen Daldry, for instance. The box office success of **Billy Elliot** (2000) has enabled a successful commercial career despite the film's mediocre social-realist aesthetics. Whether Daldry considers himself selective about his projects or not, the fact remains that he was 100% the wrong man for the job when it came to his adaptation of **The Reader** (2008). Working from a screenplay by the ever-incisive David Hare and having in Kate Winslet a leading lady who is always game when it comes to fraught sexual content appears to have meant nothing to him. What he delivered instead was a truncated narrative, punctuated with undeveloped scenes in which the actors appear mostly left to their own devices.

More indie flavoured, but equally navigating mainstream waters, is the case of Spike Jonze. In his hands, a classic children's book like **Where the Wild Things Are** is given a tone and approach which accomplish the rarest of feats - a film that is both faithful to the original material and utterly coherent within its director's filmography.

Jonze's more recent **Her** (2013) still displays his trademark of quirky, whimsical angst, but in many ways could've easily been directed by someone like Michel Gondry. There is here, nevertheless, a direct connection with another example of a right woman for the job via one of its stars, Scarlett Johansson. Her very physical and monosyllabic performance in Jonathan Glazer's superb **Under The Skin** (2013) is in sharp contrast with the charming, disembodied voice of an operating system in Jonze's film. Although crucial for the conceptual success of the film, what is most apparent is Glazer's ability to deliver one of the most uncompromisingly authentic British films ever made. Despite its echoes of Roeg and Kubrick, the film's immeasurable achievement lies in the way stylised atmospheric sequences are married with a raw observational gaze that puts the entire tradition of social-realism to shame.

João Paulo Simões
frontiermedia.blogspot.co.uk

FREARS VS LUHRMANN

Let us start on a positive - a moment to reflect on a man who was right for the job of telling the story of Philomena Lee. Stephen Frears has a history of excellence when it comes to making high-quality, moving films about people, their lives, experiences and stories. From **Sammy and Rosie Get Laid** to **The Queen**, Frears isn't afraid to tackle a variety of life experiences.

Based on a book by journalist Martin Sixsmith, adeptly played by Steve Coogan, **Philomena** tells the story of an elderly Irish woman who sets out to track down the illegitimate child she was forced to give up in one of Ireland's Catholic Magdalene laundries in return for asylum.

Of Jewish faith, Frears admitted to knowing little about the Catholic Church. He took risks, learnt along the way and gave this bittersweet tale a lightness of heart, a subtle comedy that lifts the pain and gives rise to the power of forgiveness. On paper, the idea of Steve Coogan and Judi Dench together seemed unusual. On screen, it's the perfect combination of the cynic and the believer - each influential in irreversible ways.

A good director takes a story and gives it rise and fall, dynamics, heart. Life isn't always satisfying, but in **Philomena** Frears creates hope by highlighting a story that needed to be told.

Some directors miss the truth of a story. When it was announced that the eccentric Baz Luhrmann was planning to modernise fictional classic **The Great Gatsby**, a shudder travelled down the spines of literature lovers all over the world. Known for pizzazz, energy and loud music, Luhrmann replaces a story of subtle delusion with a one-dimensional stage show of colour and sparkle.

The film doesn't know whether it's coming or going. It gets too involved, when the story should be told by an outsider, observing from afar. There is no subtle dark dimension, no mystery. **Gatsby** is delusional, living a dream inside his own head. Luhrmann fails to reach this and fails to dig deeper. There is no artistic insight, no attempt to make **Gatsby's** unreality real. Imagination is lost to computer generated imagery, A-list celebrity power and unfitting music.

Here's a scenario for you. Two directors are each given a book. One reads his, appreciates and respects its story. The other reads and instead of taking time to understand, his mind wanders to thoughts of glitter, celebrity and money. Who, I ask, makes the better film?

Anna Pintus



Where the Wild Things Are



Philomena

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+ ALVAREZ KINGS

+ HITOMI

WED 16TH APR - £7 ADV - 7PM *#

NECK DEEP

+ CLIMATES

THU 17TH APR - £10 ADV - 7PM *

KVELERTAK

+ EMPRESS

+ WOUNDS

FRI 18TH APR - SUN 20TH APR

£70 ADV - 1PM *#

RESISTANZ**FESTIVAL 2014**

SEE WEBSITE FOR LINE UP

MON 21ST APR - £12 ADV - 7PM *#

PATENT PENDING / PEOPLE ON VACATION

+ SUPPORT

THU 24TH APR - £8 ADV - 7PM *

FEARLESS VAMPIRE KILLERS

+ DEAD

SAT 26TH APR - £7 ADV - 7PM *#

HANDS LIKE HOUSES

+ CROOKS

MON 28TH APR - £10 ADV - 7PM *#

VANS/WARPED ACOUSTIC BASEMENT TOUR 2014

GEOFF RICKLY

+ KOJI

+ ROB LYNCH

+ BRIAN MARQUIS

THU 1ST MAY - £8 ADV - 7PM *

TEK-ONE

+ TYLER MAE

+ ORDANCE

+ FOR OUR FUTURES

+ DEFIANCE

SAT 3RD MAY - £12 ADV - 1PM *#

FESTIVILE

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DEAD HARTS, LANDSCAPES

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BASTIONS, THE CATHARSIS

ASTROID BOYS

FRI 9TH MAY - £13.50 ADV - 7PM *#

THE WONDER YEARS

+ A LOSS FOR WORDS

+ STATE CHAMPS

THU 15TH MAY - £12 ADV - 7PM *

INME

+ THE RED PAINTINGS

+ OXYGEN THIEF

SAT 17TH MAY - £10 ADV - 7PM *#

I AM THE AVALANCHE

+ TURNOVER

+ MAJOR LEAGUE

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PEGGY SUE

SATURDAY 12TH APRIL ▶ THE HARLEY

MIKE WATT

THURSDAY 17TH APRIL ▶ THE HARLEY

EZRA FURMAN

WEDNESDAY 30TH APRIL ▶ THE HARLEY

TRAAMS

SATURDAY 3RD MAY ▶ THE HARLEY

SHANGAAN ELECTRO

MONDAY 5TH MAY ▶ THE HARLEY

SEPTEMBER GIRLS

TUESDAY 6TH MAY ▶ THE HARLEY

BIG UPS

WEDNESDAY 7TH MAY ▶ THE HARLEY

COURTNEY BARNETT

SATURDAY 17TH MAY ▶ THE HARLEY

MELT-BANANA

MONDAY 25TH MAY ▶ QUEENS SOCIAL CLUB

MIDLAKE

TUESDAY 8TH JULY ▶ BALLROOM

F B M P X H I X C I M T S C C R S T N P C S Z Y

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18 APR

DALEN LIGHT PRESENTS

JESUS PABLO

20 APR

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04 MAY

WHERE LOVE LIVES

ALISON LIMERICK + BRANDON BLOCK

25 MAY

WHERE LOVE LIVES

JEREMY HEALY + SHADES OF RHYTHM

26 JULY

OHM SWEET OHM - FREE PARTY

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SAT 5TH APR

THE DUNWELLS

THE BROKEN SAINTS + CHLOE JADE SIMMONS

SAT 12TH APR

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STANDBY + TRUST WITHIN + IN FALL

FRI 18TH APR

JAWS

SAT 19 APR

SABELLA

FERAL BROOD + THE VERALS

THU 24TH APR @ SHAKESPEARE

KINS

SAT 26TH APR

I SET THE SEA ON FIRE

EDIFFUS REX + THE MAGIC FLUTE +

THE INDIGOS + SUNSHAKER

THU 1ST MAY

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FRI 2ND MAY

GOT IT ON BOX

THU 8TH MAY

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THE LAFONTAINES

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FRI 16TH MAY

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THE PREATURES

THU 18TH SEPT

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FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

.....



ABBEYDALE ROAD

NETHER EDGE & SHARROW

On the edge of Nether Edge, within the mists of Abbeydale Road, you will find yourself in a slice of paradise. This pocket of Sheffield boasts a thriving independent scene and is the perfect antidote to the high street - unusual, quirky, arty, born from love and passion.

One of the godfathers of the scene is the ever-packed and much loved cafe Bragazzis, quietly getting on with it for over ten years. Then you have the fantastic Antiques Quarter - over six antique centres and 20 independent shops spread over Abbeydale, Broadfield, London and Queens Roads, offering a refreshing alternative to flat-packed MDF for years. There's a bakery, a butcher and now an organic grocer in the form of Wild Star Food, who have been running a veg box company for over six years and have now opened their first shop. Filthy Gorgeous offers top quality organic fruit and veg and a wide range of organic and biodynamic wines among other goodies. They often have wine tasting sessions on a Saturday, so pop in and say hello.

A little further up the road is the treasure chest emporium Vintedge, selling rare and sought-after furniture, clothing, glasses frames, electric guitars, real ales and Sheffield-made craft goods. They even have a 50s style salon called Peach Purdys, plus a T-shirt and record shop. When you've finished browsing you can treat yourself to some golden brownies and a coffee at the quirky and quality Electric Candle Light Cafe, then on for a pint at the Broadfield. A paradise indeed.

A big shout out to the people who have supported Now Then this month - Filthy Gorgeous, Vintedge and the Broadfield. We couldn't make it without you.



NOW THEN BEER

NOWTHENMAGAZINE.COM/ALE

For the last two years we have commissioned a Now Then ale from Sheffield stalwart Abbeydale Brewery to celebrate our birthday magazine. The first was so successful that we sold somewhere in the region of 18,000 pints in less than two months and 2013's batch proved just as supple.

We're not afraid of change, but if it ain't broke, don't fix it. Continuing in the same vein, this year's Now Then 6 will be a refreshing 4.1% pale ale that goes down a treat. Like all great beers, the ingredients list is short and sweet - premium Maris Otter malted barley from Westfield House Farm in Driffild, East Yorkshire, award-winning Bramling Cross hops from Hoads Farm in Sandhurst, West Kent, and Abbeydale's own yeast, mixed with soft Yorkshire water from these hills.

The crew down at Abbeydale are so knowledgeable and committed that we have no doubt this will be the best Now Then beer yet. It will be on sale at all good ale houses across Sheffield and beyond throughout April and May, so get out there and get sampling while stocks last.

Provenance and technique are hugely important to the brewing process, so this year we thought we'd share some more in-depth background information with you about the ale and its creation. Go to nowthenmagazine.com/ale or scan the QR code on the pump clip to find out more.

A huge thanks to Abbeydale Brewery for supporting the magazine over the last three years. They truly understand that championing independent art, trade and thought has never been more important.

108

UNTIL 12 APRIL
CUPOLA GALLERY

We don't cover nearly enough exhibitions on these pages, but that ends today. Cupola gallery and shop showcases all manner of art forms and is located on Middlewood Road, behind Hillsborough Stadium and just off Penistone Road. This month it has been taken over by Manchester-based artist and designer Mari-Ruth Oda and her latest solo exhibition.

Entitled **108** - a reference to the sacred number, which represents all things simultaneously being one (1), nothing (0) and infinite (8) - the sculpture installation draws inspiration from everyday fruit and veg, removing their myriad forms from their normal scales and contexts to create unique abstract objects resembling mushrooms, beans and flowers. Check it out before it draws to a close on 12 April.

BRITISH OAK

1 MOSBOROUGH MOOR
BRITISHOAKALEHOUSE.CO.UK

The British Oak in Mosborough is the new kid on the block from the Forum Family and they have done it again.

Head chef Lee Stokes from The York is in the kitchen serving award-winning pies, ham hock and some new favourites, all sourced as locally as possible. They have an extensive range of craft beers and ales available from across the globe and rotating guest ales on tap, alongside a vast selection of whiskies and freshly made cocktails. And like the whole Forum family the venue looks amazing - a traditional pub filled with curiosities. Top food and top drink in a great setting - a winning combination.

SHEFFIELD DOC/FEST

7-12 JUNE
SHEFFDOCFEST.COM

Doesn't time fly when you're having fun? Last year's Doc/Fest was a real treat and this year's is just around the corner. Now in its 21st year, from humble beginnings as a small labour of love the festival has grown to epic proportions, bringing thousands of delegates from all over the world for premieres, screenings, masterclasses, industry events, performances and behind-the-scenes Q&As.

If you have a passion for documentaries, whether as an avid viewer or an aspiring creator, you are in the right city. Doc/Fest does a huge amount to support upcoming filmmakers with once-in-a-lifetime pitching and networking opportunities, and many films and events are also open to the public. Stay tuned in the coming months and check out their website for new developments.

CHERNOBYL CHILDREN'S LIFELINE

2014 VISIT
CCLL.ORG.UK/SHEFFIELD

The Chernobyl Disaster of 1986 released huge amounts of radiation into the atmosphere, 70% of which fell over Belarus. Chernobyl Children's Lifeline is a national charity dedicated to giving children from affected areas of the country a chance to escape to more friendly climates each year, an initiative which could add years to their lives.

The Sheffield link is currently looking for families to house one or two children aged between eight and 13 for a month. Host families will be provided with training and support and a translator will be on hand. The children pose no health risk to host families. If you are interested, or can't commit to a month but would like to help out, contact organiser Mick Ring on 0114 2589283 or chair.sheffield@ccll.org.uk.

WICK AT BOTH ENDS

149-151 WEST ST
THEWICKATBOTHENDS.CO.UK

This month will see the arrival of the Wick at Both Ends spring and summer menu. Having spoken to the team down at the Wick, getting quality food at the right prices has been the aspiration and it seems to us they've made it.

All ingredients are locally sourced and made fresh on site and the most expensive course is priced at £9.95. Our favourites include the beef brisket and mustard sarnie, roast pork belly on bubble and squeak, roast haddock with lemon and parsley crust and - for the vegetarians out there - roast cauliflower and broccoli on quinoa with new potato salad. Credit where credit is due. Any establishment that recommends a signature Bloody Mary with their Sunday roasts is alright by us.

LAUNDRY FOR HAIR

0114 276 3645
WEARELAUNDRY.CO.UK

Laundry For Hair is a top new salon in the city centre. Laundry is run by a team of experts in styling and colouring whose skill and excellence has put them in demand at salons and fashion houses all over the world.

Lead technician Billie Mo has just come back from working at London and Milan Fashion Weeks and lead stylist Chris Lock styles hair for fashion shows by Calvin Klein, Versace, Prada, Alexander McQueen, Louis Vuitton and Jean Paul Gaultier. The Laundry ethos is affordable luxury with amazing cuts, colours, special hair for women and outstanding barbering for men at affordable prices. It's just been named Coolest Super Salon by the international magazine *Hairdressers Journal* and it really is.

Times are tough, unemployment is high, public services are being cut – more and more people need support. This page lists some essential services available to the people of Sheffield. If you know someone in need or would like to volunteer your time, we would recommend contacting the following organisations.



Image courtesy of Roundabout

DROP-IN SUPPORT.

Archer Project.

Day centre for the homeless and vulnerable. Crisis support to cover basic needs, medical support, skills-based and leisure activities, move-on opportunities.

Sheffield Cathedral, Church Street, S1 1HA
0114 263 6970 (Mon-Fri, 8:30-1:30)

Big Issue in The North.

Employment and means of income for homeless and vulnerable people.

Sheffield Cathedral, Church Street, S1 1HA
0114 263 6961 (Mon/Fri/Sat, 9-2 & Tues/Weds/Thurs, 9-1)

Emmaus.

Provides a home, meaningful work and a future to homeless adults. Call for appointment.

Unit 5, Sipelia Works, Cadman Street, S4 7ZG
0114 272 0677 (Mon-Fri, 9-4:30)

St Wilfrid's Centre.

Support for the homeless, vulnerable and socially excluded. Food, clothing, showers, laundry, activities, housing support.

524 Queen's Road, S2 4DT
0114 255 5720 (Mon-Fri, 10-4)

ASSIST.

Short-term support for refused asylum seekers. Drop-in help desks for asylum and refugee issues.

Victoria Hall, Norfolk Street, S1 2JB
0114 275 4960 (Weds, 2-4pm)

Northern Refugee Centre (NRC).

Drop-in advice service on asylum support, welfare, education, employment, housing and healthcare.

Units 2B/3, North Gallery, Castle Market, Exchange Street, S1 2AH
0114 272 9332 (Tues 10-1, Thurs 10-2, Weds 9.30-12)

HEALTH.

NHS Walk-In Centre.

Rockingham House, Broad Lane, S1 3PD
0114 241 2700 (everyday: 8am - 8pm)

Central Health Clinic.

1 Mulberry Street, S1 2PJ
Sexual Health Drop-In & Youth Clinic - 0114 305 4000
Mulberry Practice for Asylum Seekers - 0114 305 4050

Samaritans.

Confidential 24-hour support for anyone in distress, including people with suicidal feelings.

272 Queens Road, S2 4DL Tel. 0114 276 7277 / 08457 90 90 90
(Drop in 10am-10pm, when volunteers available)

HOUSING.

Housing Solutions.

Support for anyone over 16 with a housing problem.

Howden House, 1 Union Street, S1 2SH
0114 273 5142 (Mon-Fri, 8:30am-5:30pm)
0800 731 1689 (emergency out of hours)

Roundabout.

Emergency accommodation for 16-21 year olds. On-going support services and life skills.

13-17 St Barnabas Road, S2 4TF
0114 258 9829 (emergency, 24 hours, 7 days)
0114 258 6781 (housing advice)

Turning Point.

Support to access accommodation for rough sleepers and those at risk of rough sleeping. Over 18s.

44 Sidney Street, S1 4RH
0114 275 5973 (Mon-Fri, 8:30am-5pm)

ALCOHOL & SUBSTANCE MISUSE.

Fitzwilliam Centre.

Service for adults experiencing serious problems with use of alcohol and drugs.

143-145 Fitzwilliam Street, S1 4JP
0114 305 0500 / 0845 345 1549 (open access alcohol services)

Arundel Street Project (CRI).

Open access drug service. Drop-in, needle exchange, one-to-one keywork, support and advice for over 18s.

92a Arundel St, S1 4RE
0114 272 1481 (Mon-Fri 9-5, Thurs 9-8,
Narcotics Anonymous Tues 6-7:30)

Other Services.

Food Banks - Food banks operate all over Sheffield, but referrals are required. Visit sheffieldfoodbank.org.uk for more information.

Sheffield Credit Union - Savings and loan co-operative that is an alternative to high street banking - 0114 276 0787

Local Police - 0114 220 2020

A&E: Northern General - 0114 243 4343

A&E: Children's Hospital - 0114 271 7000

Sheffield Domestic Abuse Helpline - 0808 808 2241

Sheffield Rape & Sexual Abuse Counselling Service - 0114 244 7936

Samaritans - 0114 276 7277 / 08457 90 90 90

NHS Direct - 0845 46 47

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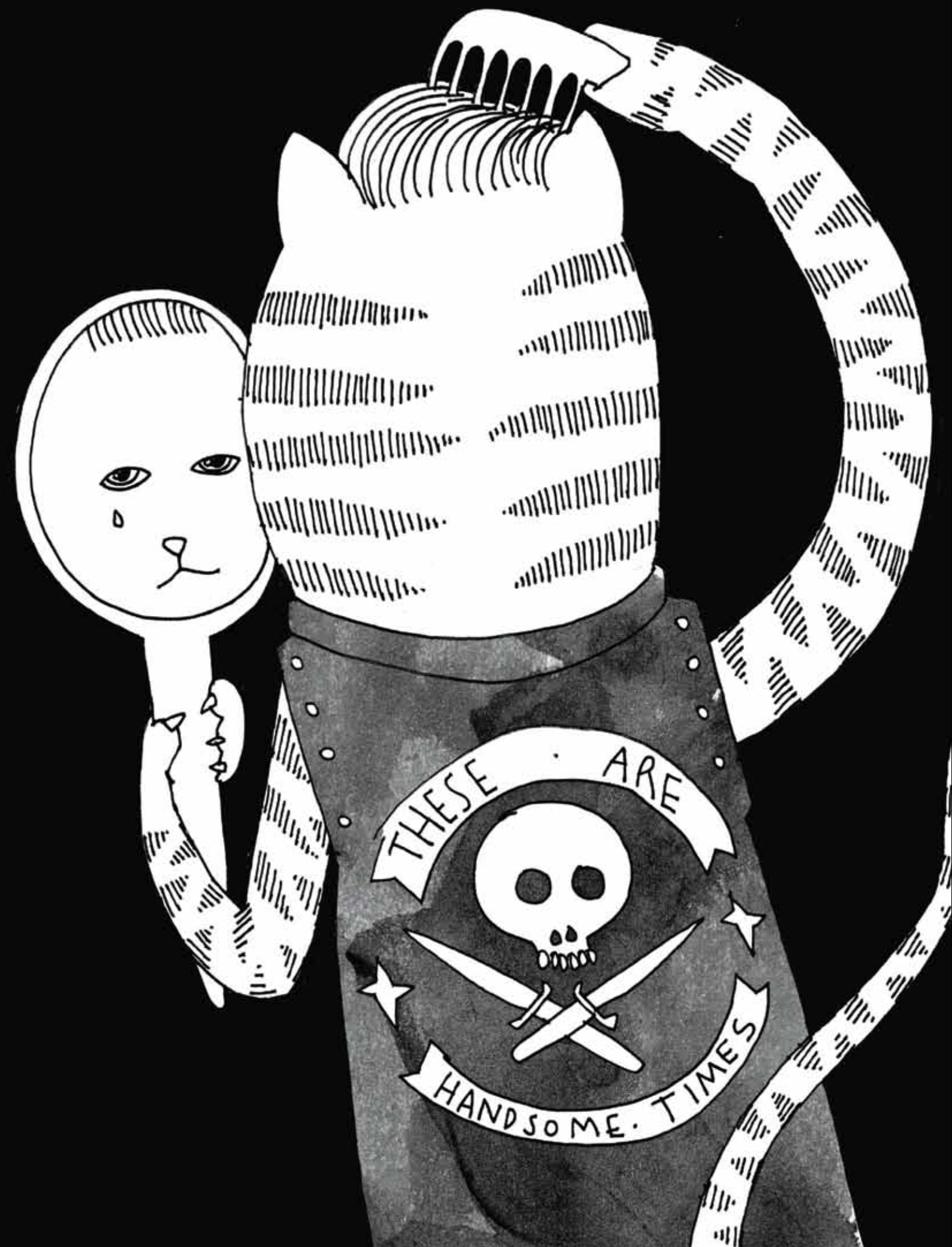
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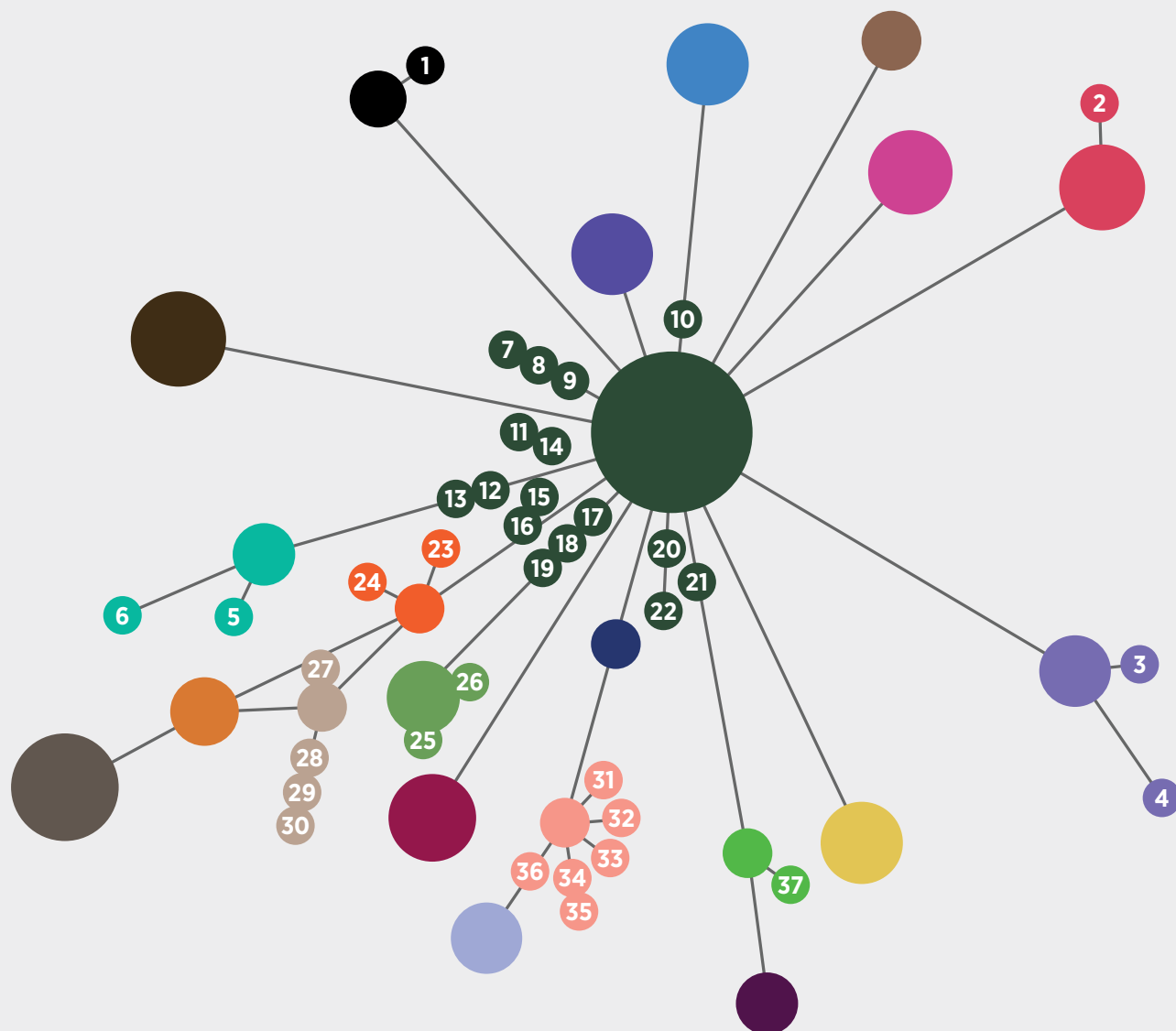
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